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CHILDREN'S TOYS
OF BYGONE DAYS

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Frankfurt, Städtisches Historisches Museum

Ht. 44 1/2 in.

Rococo sedan chair with doll; German, ca. 1750

CHILDREN'S TOYS OF BYGONE DAYS

A HISTORY OF PLAYTHINGS OF ALL
PEOPLES FROM PREHISTORIC TIMES
TO THE XIXTH CENTURY

by
KARL GRÖBER

English version by
PHILIP HEREFORD

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GIFT

TO MECHTHILD
MY DEAR WIFE AND FELLOW-WORKER
THIS BOOK IS DEDICATED

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AUTHOR'S PREFACE

THE present book is an attempt to describe in word and picture the great field occupied by children's toys in our Western civilization, and to trace their development from ancient times up to the beginning of the modern toy industry.

I have to acknowledge the immense assistance which I have received from many hands in the course of this work. I am especially indebted to Professor Halm, Director-General of the Bavarian National Museum in Munich, to Drs. Zimmermann and Hampe, Directors of the Germanisches Museum in Nuremberg, as also to Professor Seyffert, Director of the Volkskunstmuseum in Dresden. I have received extraordinary help from M. Henry d'Allemagne of Paris, who is a past-master in this subject. Facilities in getting material for the illustrations have been accorded me in the kindest possible way by the Directors of almost every one of the larger museums in Europe, and I should like to take this opportunity of thanking them.

THE AUTHOR.

Dresden, 1927.

INTRODUCTION

IT is not of the child's play that this book will treat, but it will show the playthings with which throughout the ages the child has played. The fantasy of a grown-up, be it ever so winged, can never recover the wealth of visions which course past the heart of every child when it is absorbed in its playthings, undisturbed, oblivious of its surroundings. The tiniest object swells into a world, and a hint, however slender, weaves itself into a fairy-tale. Once in a way there gleams, phantomlike and elusive, a flash of memory in the soul of the grown-up, when he takes in his hand some poor scrap of a toy which had been his when he was little. Through a chink in the dense curtain which shrouds the past, he catches a glimpse of the long-vanished magic land of his childhood; for a moment only, and all this splendour is again swallowed up in a grey mist, and a feeling half sweet, half melancholy, enwraps his heart. The paradise of the days gone by is shut to him, and it is only the dumb witness to a happier time that his hand grasps. And yet he can trace all the threads which are dragging him back into the past, and a smile, whose home is in his childhood, lights up even the hardest of faces. But the pulsing life which the child feels in the poorest doll, this the grown-up can no longer breathe into it, not even the mother who yet can sense the faintest emotion of her child. We can therefore only let the playthings pass in pageant before our eyes, and show how in the course of thousands of years a germ idea, ever ancient, ever new, re-clothes itself in varying dress. "Play" is, and remains, the child's alone.

The child of all times and all peoples is alike in its instincts, its occupations, and its play; nor does it differ in its need for playthings. There is always the joy of copying what it sees, the objects which surround it, and the activities of grown-ups. A history of the evolution of children's toys can therefore hardly be written, since with each child there begins afresh the same cycle of the play instinct, if we may so call that instinct to imitate which forces its way to expression in the heart of every human being. It begins with the rattle of the babe and the ball of the toddler, and leads through the doll and the hobby-horse to the time when serious occupations find their echo in the child's play. The connecting links, however, vary with the time and with the people, with the sex and with the age. But there is little importance to be attached to the fashion or style of the form, for at bottom this has little to do with toys and their purpose, since it does not arise from any inner need of the player, but is the outcome of the idea of the maker, who is already grown up and removed from the plane of the child's feeling. For the

child there is no such thing as a horse or a doll's room in the Greek or baroque style, but only the little horse or doll's room as such ; and a desire for a form which shall exactly correspond to the fashion of the day is for the most part astonishingly small in the years when the child is still really a child. If nevertheless, and particularly in our own day, it appear to be otherwise, this must not be attributed to a change in the psyche of the child but to a faulty view of the grown-ups, who think that only the most exact imitation and the dreariest naturalism can rejoice the simple soul of their child. Such over-refined toys have been found side by side with those of a "vulgar" simplicity, which, however, were not in the old days stamped out by the million by soulless machinery, but bore in them something of the craftsman's individuality. A refining of the form means nothing to the child of normal feeling ; on the contrary, it becomes a burden, if the grown-up, who may like to think that he should have a share in so fine a plaything, puts a check on the lust of destruction which is so strong in every child. What is the use of a toy to him if he may but look at it, may not take hold of it ? The play of his fantasy will be restrained and thus the use of the toy sadly diminished. The little girl's dolly and the wooden horse of the boy are not, and should not be, built for eternity ; they ought to fall to pieces and vanish when they have fulfilled their purpose.

The modern person should not complain because so few of the old toys have been preserved ; he should rather rejoice in the scant remains which, recovered from graves or attics, have found their way into museums ; for a right propitious star must have stood watch over these little works of art for them to escape the destructive hands of their first owners. There is also another circumstance which tells heavily in the balance. From the dawn of the world down to the present day almost all children's toys have been made of wood ; and their life is therefore limited. Hence it is only as we get near to our own time that the number of toys to be preserved increases. Hence, too, it is practically only clay toys that have come down to us from antiquity or the Middle Ages, or at the most, here and there, a modest object in bronze or lead which has somehow managed to escape the common metamorphosis of all metals in the melting-pot. When, however, there have been preserved from antiquity doll's clothing and even complete stuff dolls, these are bits of good fortune which only a widespread co-operation of the conserving forces of nature could make possible. Such remains are something more than single blossoms of the old toy industry ; they are, above all, witnesses to the first fruits of the weaver's art.

The circle of models from which toys are taken embraces all those objects which come within the field of vision of the child, and this, according to time and people, may vary more or less; fundamentally, however, it remains the same. Dolls and domestic animals predominate, and this form hardly varies in the primitive products of all ages, though as the maker advances in culture, concessions to the style of the day will come more and more into the foreground. It is therefore obvious that in ancient Egypt the crocodile and other wild creatures of the country will have been drawn within the circle; that similarly the Middle Ages introduced the figures of knights as toys, and that the time of Frederick the Great should have seen guard regiments of tin soldiers the most coveted of playthings; while the rococo differs greatly from the self complacent "Biedermeier" period. Monstrosities, such as every art can show, have not been wanting either; witness the outrageous toy guillotine for beheading doll aristocrats which cropped up fairly often in the French Revolution. (No. 153)

The creation of the little objects was always due primarily to the parents, and only secondarily to the craftsman who made them to their order. It was only the most primitive of playthings that the child could fashion for itself, such as cows of fir-cones or dolls of bits of wood which had some chance resemblance to the human form. Into still simpler and more rudimentary objects such as oddly shaped stones or the like the fantasy of the child puts every bit as much as into the naturalistic toys fashioned by grown-ups. Its imagination fills them with life; hence from pictures of them they cannot without further question be recognized as toys by grown-ups. So, too, in our description, the simple things with which the babe, in whom reason is not yet awakened, amuses itself, can hardly find a place. For the babe, as for the young of every animal, anything which moves and glitters is a plaything. What we shall here show and describe will be objects taken from the child's range of perception, consciously made for one purpose—play, though often with perhaps unconscious artistic touch.

The importance of toys in the development of the child's mind must be rated very highly. Montaigne says that play to a child is not play, but the most serious of occupations. It is a preparation for the seriousness of life which will come all too soon. Slowly and imperceptibly as it busies with its toys the child is led into a circle of duties which later on will fill out and enrich its life. It is here that individual aptitude first shows itself, and in play puts forth those first blossoms which are signposts to the observant parent, enabling him to recognize and further the child's bent.

The earliest stirrings of the play instinct and of the desire for play-

things, which is bound up with it, correspond to the most elementary faculties of primitive man. Every child demands first of all animals; playthings taken from the occupation of peasants and shepherds, corresponding, that is to say, to the first activities of man in his earliest state of development. As the child grows older other examples of human activity come to the front. Girls' toys always keep in one orbit, for to her the mother with her round of household duties will always be the model for her play until the end of her childhood. The doll's dress may vary according to the mode of the day, the doll's room may reflect the style of the period in its furniture and accessories, but that is all. With the boy, in whom the creative impulse is more strongly developed, the range of wants changes its shape often; and the characteristics of his time and surroundings make their appearance in his play very early. Thus the toys of the modern boy in almost all cases differ completely from those which appealed to the youngster of antiquity or of the Middle Ages. To a boy of the present day a Trojan horse or a knight in armour no longer means anything; such antiquated things do not excite his imagination in the slightest; he wants aeroplanes, steam-engines, and other such technical achievements of modern days; he values only that which copies the latest creation of the human mind. But just on this account a survey of the toys of all the ages will be something more than an account of these inconspicuous, seemingly worthless frivolities, it will give rather a picture of the development of human culture.

THE TOYS OF ANTIQUITY

MEAGRE is the information which we have on the playthings of the peoples of antiquity. What the excavations have brought to light of these early epochs, and what we can gather from the literatures of the times on this little-regarded, but by no means unimportant, part of human activity is exceedingly little. Nor can we wonder at this when we consider that even in the mass of writing of modern days concrete references to children's toys are extremely rare. But what has come down to us is sufficient to show clearly and strikingly that the primitive toys of all lands and periods have been at bottom the same, and have been based upon the same range of models, which in the case of antiquity, of course, included examples of the characteristic animals of those southern lands. The great majority of toys have at all times been made of wood, which is easy to work, light

and unbreakable. But since wood is essentially perishable, and after a short life rots and disappears, we must neither be surprised nor misled by the fact that nearly every toy that has survived from ancient times is made of clay or, in quite exceptional cases, of lead or bronze. These, however, can give us a good idea of what the wooden toys of antiquity must have looked like.

The remains of prehistoric ages are unpretentious and simple, and are limited for the most part to clay clappers, rattles, and little pots. Now and again we find representations of animals, but hardly ever of people. The doll of the prehistoric child must have been a primitive affair of wood, with for clothing scraps of the simple cloth of the time or bits of fur. Although no dolls have been found in the prehistoric graves of children, they must have been placed there, for dolls must obviously have been the very first class of toys to be thought of. Surely, too, there cannot have been wanting the rude but touching playthings which from time immemorial the child has fashioned for itself: cows and other beasts out of wood, with twigs to represent the limbs and horns, or fir-cones in which four little sticks form the legs. We find these even to-day wherever children grow up in close touch with the nature which surrounds them. Almost every museum which has a prehistoric department possesses examples of those clay toys. And it may be remarked in passing that the "prehistoric" in most regions of Northern Europe stretches far into the historical age of the known peoples of antiquity, in fact, in places, almost up to the beginning of the Middle Ages.

In about the year B.C. 1100 there was laid in Susa, in Persia, the foundation-stone of a temple. The onlookers threw into the excavation small objects made of all manner of materials; and among these pious offerings there were found two little animals made of white limestone: a little pig—or could it be a porcupine—and a small lion on a stand with wheels. (Nos. 2 and 5.) The little animals could be drawn about by a string which was threaded through a hole in the stand. Little and insignificant as these two objects may be, they are yet of the greatest importance as representing the earliest children's toys which we can definitely date. From ancient Babylon the solitary find of this kind to be known is a fragment of an alabaster doll with movable arms; otherwise nothing remains which can definitely be labelled a toy. If here or there little clay horsemen or vessels have been found, as in Smyrna, in excavations of the sites of the cities of ancient Israel, these must almost without exception be regarded as funeral offerings, made for that purpose.

Of no people of antiquity have we so intimate a knowledge of their

ways of life, inside and outside their houses, as we have of the ancient Egyptians. From every period of their three-thousand-years-long history there have come down to us pictures and sculptures which throw a flood of light on their domestic economy, on their utensils and on their clothing; but here, too, representations of children's playthings are hardly to be found, and literary allusions to them are almost entirely wanting. True the graves of their kings and grandees are often filled with all manner of little figures: whole battalions of heavily armed soldiers, little models of houses, granaries, and ships. All these brightly coloured and gaily portrayed scenes from the life and doings of the people might lead us to think that they were really children's toys. Their form was that of toys, but their purpose was quite other, for they are funeral offerings, made directly for that end. The little figures of slaves and attendants were placed there to serve the dead person in the world beyond; in the little model bakeries and breweries they were to prepare their master's food and drink; and the slender handmaids were there to refresh their mistresses with costly ointments and perfumes, as once they did in life. It is not easy out of the mass of objects made for this serious purpose to sort out the few things which we can safely regard as toys, or from which we may at least gather what the toys common to the time were like. Not much has been preserved: balls of plaited hemp or leather, little wooden tops, or even wooden clappers; sometimes, too, one of their peculiar dolls. A thin board is cut into the rough shape of a human figure, the face is conventionally painted in, and the rest of the figure is marked with a geometrical pattern to represent clothing; on the head is stuck strings of wooden beads to represent hair. (No. 12.) It is the most primitive form of the doll, and makes its appearance among all peoples. However, the best and most indisputable examples of toys must be held to be the little movable figures of animals and people which have luckily survived; for instance, a tiger which, when a string is pulled, opens its jaws, a crocodile with the same sort of mechanism, little wooden men with arms which move, and many others of the kind. (Nos. 3 and 6.) The most remarkable toy is to be found in the Leyden Museum: a crude little figure with jointed arms and legs, which kneads dough on a sloping board when a string is pulled. (No. 9.) This is the oldest known example of a form of toy which in all ages has been the delight of children. This little bread-kneader is the prototype of all the popular movable toys, and can be said to have no period whatever in form or mechanism. Jointed dolls are also to be found. The tooth of time has, it is true, demolished the connecting threads and strings so that only the trunks without their members have come down

to us. We can, nevertheless, still clearly see that the manner of joining the various parts together is the same as that now practised in the case of modern dolls. Other finds of this class show clearly their Egyptian origin; such as the animal, resembling an ichneumon, which bites at the head of a snake when the latter is swung by its tail, or a fettered slave at whom a wild beast is tearing. (Nos. 10 and 11.) To inanimate playthings must also be added living ones. The horrible practice of letting children play with birds attached to a string may be found represented in many an Egyptian picture.

To the dry soil of the torrid Nile land is happily due the preservation of wood and textiles which have been entrusted to its care; and in the many graves, dating from the sixth and seventh centuries of our era, which have been opened in Akhmin Panapolis, a veritable treasury of indisputable children's toys has been brought to light. Stuff dolls in excellent preservation found here are among the earliest examples of this form of doll that we know of, though, of course, they represent a type which must rank with the oldest. (Nos. 1 and 15.) Some are crocheted throughout in bright-coloured wools; in others the head is cut out of wood and painted, while the body is clothed in coloured woollen frocks, while some are made of wood throughout: there have even been found dolls' dresses which are accurate copies of the garments of grown-up people; and so we get from these children's toys a key to the weaver's technique and to the dress of days long sped. In almost all the big museums may be found little horses on wheels, of this period, which children could drag about with a string. They differ hardly at all from the little horses which a thousand years later the Berchtesgaden wood-carvers sent through all the world. (No. 4.)

Of ancient Greek and Roman toys our knowledge is scanty. It is but rarely that the subject is touched upon in the literature of the period. Time, too, has destroyed every vestige of those which were not made of clay or metal. We know, it is true, that tiny children were given clappers and rattles to play with, but these were also intended to serve another more serious purpose, for it was believed, and the belief is not even dead in our own day, that evil spirits were kept away or driven off by their noise. These clappers were very popular, and it is reported of Archyras, the mathematician and soldier, that he was the one to perfect this first of children's toys. We can only guess what their wooden toys were like from examples in more durable material or from pictures; and luckily the pictures on vases, of the Greeks in particular, are full of gossip, and hardly a detail of their everyday life but is pictured on these beautiful vessels. Thus we can see on many a clay vase, hardly a span in height, which were clearly intended for the use

or play of children, pictures of little wooden wagons which from a passing allusion of Aristophanes we know to have cost an obulus in the Athens market. (No. 16.) They were little two-wheeled carts with a long pole and crossbar for a handle, the body of which was such that a child could sit in it if necessary. Hobby-horses, too, were popular. It is even said that old Socrates was surprised by Alcibiades while romping on a hobby-horse with his children. This toy is also once mentioned by Horace. We have proof that wooden soldiers existed. What they looked like is clear from the numerous clay figures of horse-men, etc., which have survived, and which were certainly used as toys. (No. 17, Pl. II.) We can indeed safely conclude that though some of these figures were made for funeral offerings, they were similar in form to the toys of the period. As a place in which to keep these little soldiers there were Trojan horses, which could give shelter, in their bodies, to a band of Homeric warriors. We know further, from reports of later antiquity, that in the neighbourhood of ancient Troy such Trojan horses were made and offered for sale to visitors to the ruins of the celebrated city as presents for their children, and there were also to be had little leaden figures hardly bigger than those made to-day, as witness the little wagon, of which the wheels, however, are wanting, with two horses, which was found in Smyrna and to-day is preserved in the British Museum. (No. 18.)

To the little maids of ancient Greece or Rome her dolly was her dearest toy, and many made of clay have survived. They had movable arms and legs fastened to the body with string in the same way as we have seen in the case of Egyptian dolls. (No. 14.) It is difficult to be sure whether they are all really dolls to play with. Many were certainly little figures of gods or of ancestors, which were draped and set on richly painted terra-cotta chairs to be worshipped. The actual play dolls were sure to have been generally made of wood, or had, as to-day, only the head of wood or wax while the body was made of leather or stuff, and therefore unbreakable. We hear often of the dolls which the maid on her wedding morn sacrificed to the goddess of marriage; and in the catacombs of the early Christians there have been found in several graves dolls which must have been buried with their child-owners. The automatic toys which were exhibited for the special entertainment of the guests at Roman feasts were most ingenious mechanical arrangements, and were the astonishment of an age little versed in technical matters. It goes without saying that the little girl's dolly must have its trousseau such as real grown-up ladies had; and though dolls' houses or rooms find no mention among the Greeks and Romans, they must have existed; for where else could use have been found for the little

pieces of bronze furniture which have survived, if not in a doll's room? while the many little utensils belong of a certainty to the furnishing of a doll's kitchen. (No. 19.) That such dolls' furniture could be very costly is witnessed by Pausanias, the forerunner of Baedeker, who thinks it worth noting that in the temple of Hera at Olympia he had seen a little ivory bed which once Hippodameia, the wife of Pelops, had there offered to the goddess. Chance remarks such as these let us see that the toy world of antiquity can hardly have been smaller than that of later days. If Plato can write that the future architect should from his earliest years busy himself with the building of houses, we can safely conclude that even in those days boxes of bricks, whatever they may have looked like, cannot have been wanting; and if he can say that the peasant must from childhood train himself to the use of the implements of his future craft, there must have existed, even then, toy rakes and hoes, and even little ploughs, which could be given him as playthings. The child of antiquity was not other than the child of every age; and remembering the high state of culture of the period, it would have been astonishing had children's toys moved in narrower or, indeed, other paths than those of to-day.

THE MIDDLE AGES

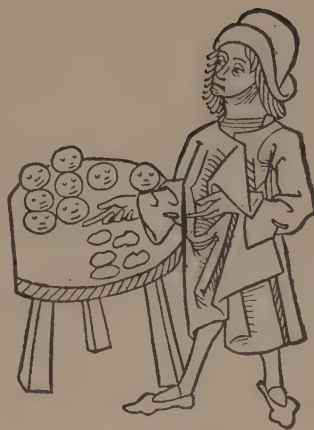
WE know even less about the toys of the Middle Ages than we do of those of antiquity, for references to them are very scarce, and few have survived. Possibly, seeing that the system of children's education was rough and its standard not high, toys were not cultivated to the same extent; moreover, considering the comparative roughness of the age, the primitive manner of life, the almost total absence of what we call comfort, we could perhaps hardly look for any works of art in this field. Again, the times were troublous, and in the many burnings and plunderings of castles and towns there were destroyed those little objects cherished by children though of no value to the destroyers. Hence up to the beginning of the sixteenth century, of the wooden toys, which must have formed the bulk of such things, none has come down to us, and for the most part the few playthings that have survived are of clay. Remains of clay dolls have been found in many graves in old German and French towns; for the most part of the simple construction appropriate to the fragile material of which they are made. We also find little clay horses and armed knights, and even a lady on a palfrey with a falcon on her wrist, such as were made



Boys playing. French woodcut of 1587

in Strassburg in those days. (No. 21.) Under the ruins of Osterburg in the Rhön mountains there were found several toy domestic utensils, among them an obvious copy of a state goblet of the age of chivalry in the thirteenth century, and a small *aquamanile* in the form of a horse. (No. 24.) We can here actually fix the time when those toys must have been made. This castle, first mentioned in 1200, was destroyed in 1270, and has never been rebuilt. The children of its last owners may well have played with them to pass away the time during the dreadful days of the siege, until the debris of the demolished castle hid away the little vessels and horses for centuries. It is only the veriest good luck which can ever preserve these homely things from destruction. For instance, on the bridges over the Seine in Paris there used to stand, after the fashion of the Middle Ages, little booths and stalls, at many of which small objects of devotion and other things made of tin and lead were offered for sale to the passers-by. Whether one of these shops was destroyed, or whether the little pendants and figures fell into the river through a crack in the floor, we cannot tell; but there were found during the dredging of the Seine a large number of such objects, of which some can safely be classed as toys, among these a little tin knight in armour, which can claim to be the forefather of all later tin soldiers. (No. 23.) It is quite certain that this was not a pilgrim's token, as many of these finds were. It is a real, true tin soldier to play with,

with a solid base to stand on like those of his brothers of a later age. From this stall many a knight, who was returning home after a stay in the beautiful city, must have bought such a present for his children, so that the little ones might live over again in their games the adventures of which their daddy told them stories. That little horses of brass were used as toys we know from a scene in an old North German saga in which a youngster of six years lends his little four-year-old friend his brazen horse to play with. Movable toys were known to the Abbess Herrad von Landsperg; for in her famous book, *Hortus deliciarum*, compiled during the twelfth century, there is a picture showing two children playing with figures of knights which can be moved by strings. The two knights are standing on a table and are fighting each other, and can be moved about, apparently at will, by the children. (No. 22.) They are manipulated on precisely the same principle as the many varieties of jumping-jacks which in later days German toy-makers put on the market.



Dolls' heads maker.
Woodcut from the
Hortus sanitatis 1484

Glass toys were even to be had in the Middle Ages; and a charming legend is told of S. Elizabeth, how she once bought in Eisenach all kinds of playthings made of glass and clay for the children at the castle, and set out to return to the Wartburg on her palfrey carrying the toys in her robe; but as she rode all these fragile little objects fell out and dropped over a high cliff into a stone pit below; yet not one of them came to any harm. As to the dolls with which little girls played in the Middle Ages, there is hardly even a reference to them in the numerous Gothic panel-pictures of the time, and of the dolls themselves none has survived. But we know definitely that in the fifteenth century there were hand-workers in Nuremberg who made the production of dolls their principal business, for in 1413 and 1465 *Dockenmacher* are specifically mentioned as living in Nuremberg, and until well into the nineteenth century, and even to-day, *Docke* is the usual word for doll (*Puppe*) in the mouths of the people of that part. In the *Hortus sanitatis* of 1484 there are two woodcuts which show doll-makers at their work, and they are making wooden dolls with movable arms and legs. A few clay dolls of the period have also come down to us. They conform to the material of which they are made, being simple in outline so that they could be stamped out in quantities and burnt. On

the breast they almost all have a circular depression which is meant to hold a piece of money. This leads one to think that they were perhaps the first presents of a godparent to the child at its baptism, and held the christening coin in this cavity. (Nos. 26, 27.) With the beginning of the sixteenth century these little clay figures take on a finer form and are more varied in *motif*. Scarcely a span in height, they now represent richly clad women and maidens, pairs of lovers, all sorts of animals, and many other objects. These also were stamped out in quantity. About playthings of other kinds we get no information from any book or picture, save here and there in a panel-painting of a little windmill or of a hobby-horse as a plaything for the Christ-Child and the little friends who gathered round the Holy Family.

CHIVALRESQUE TOYS OF THE SIXTEENTH CENTURY

SEVERAL figures of knights with finely executed accoutrements dating from the beginning of modern times have been preserved. These might have been regarded as models of tilting armour had we not the woodcut in *Der Weiskunig*, which Hans Burgkmair made for the Emperor Maximilian I, in 1516, to show us that they really are children's toys. (See p. 13.) One of these little figures with its armour-clad horse is preserved in the Bavarian National Museum in Munich, and is so costly in its execution that it could only have been intended for the children of a prince or of some very wealthy aristocratic house. The armourer must have put forth his greatest skill to produce these minutely accurate details of a knight's equipment; the figures of the rider himself and of his horse are the work of cunning carvers, and the trappings reproduced in a thin silk are on the precise model of the full-sized original. It is clear from Burgkmair's drawing how this elegant toy was used. Two such knights were placed on a table facing each other with lances couched. The children then each pushed his knight against that of the other, trying so to strike his opponent as to heave him from his saddle. In the example at Munich, which on the trappings of the horse bears the arms of the Nuremberg patrician family of Holzschuher, there is a little stand which runs on rollers with, in front, an eyelet for a string by which the figure may be drawn against its adversary, thus making the game more difficult, but at the same time more sporting and



The games of the young Kaiser Maximilian I., Circa 1515
Woodcut by Hans Burgkmair

amusing. (Pl. III.) That this little knight really had an opponent of equal mettle is proved by another similar warrior, whose horse, however, is missing, in M. Pauilhac's collection in Paris, which bears the number "2," whereas the one in Munich is marked "1." An imperial warrant of 1516, in which Maximilian orders of the armourer Kolo-man Helmschmied, for the young king Louis II of Hungary, two such knights in tourney array on wooden horses, shows that the Emperor must have taken great pleasure in the game in his own childhood.

Figures of knights were also cast in bronze, and single examples are fairly frequently met with. There is a pair of these knights in excellent preservation in the Kunsthistorisches Museum in Vienna. (No. 29.) They, too, are on wheels, and by an ingenious arrangement of strings

could be pulled against each other in such manner that they were bound to meet. The lances were probably made of some soft wood and splintered on impact, by which the illusion of a real tourney was still further heightened. All these delightful toys date from the beginning of the sixteenth century, when Maximilian, the last of the knights, tried to revive the spirit of chivalry. With his death tournaments disappeared to give place to the harmless tilting at the ring.

THE MANUFACTURE OF TOYS BY THE GUILDS, FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY

THE records of the Middle Ages give us, unfortunately, no key as to how the manufacture of toys was regulated by the Guilds. The few references we have give no real information on the methods of making and selling these wares. It is only in the sixteenth century that we begin to get a glimpse of how the trade which was to be of such importance to South Germany, and more especially to Nuremberg, was organized. It is, too, unfortunately no longer possible to decide to what extent the city craftsman produced toys beyond what were needed for the town itself and those within its sphere of influence. In this, as in most other industries of the Middle Ages, it must have been the case that, some branches of the town's activities excepted, the trade in finished articles beyond its limits was small. This would assuredly have been the case for children's toys. Here, however, the new times brought a change. The manufacture of objects for use in churches had fallen off in many parts of Germany, and especially in the north. Artists and craftsmen had therefore to restrict their output in the larger forms and to turn their hands to smaller objects for the house, if they would earn their living. At this time, too, there arose the habit, prior to this rare, of forming collections; and on all sides cabinets were started to hold little works of art and curios; and this not only at courts or among the wealthy nobility, for the middle-class merchant did not want to be behind in the fashion, and he also started to collect. The new craze, as may be expected, stimulated the toy industry, since the loving purpose of giving joy to their little ones seemed to justify the parents in getting such toys made as also appeal, and have ever appealed, to grown-ups, works of art many of them, worthy of the collector's cabinet. Whether the child was altogether

pleased is another matter. Then as now, we may be sure, there were heart-burnings when on a Christmas Day the father monopolised the new plaything which his little son fondly supposed to be his toy. The everlasting child which is in every human being could thus play to its heart's content with apparent justification and without laying itself open to ridicule, and so the sixteenth century came to be a most favourable period for the toy industry.

Although toys were made in a large number of South German towns—and in particular Augsburg and Ulm were renowned for their wonderful dolls' houses and furniture and fittings, yet the im-

portance of these towns in the toy industry was slight compared with that of Nuremberg, which was to become the centre of the whole toy trade of the world; while Nuremberg ware (*Tand*), which included toys, became a household word everywhere. It must not be supposed that in this town there were craftsmen whose sole business was to make toys for the trade. It is true that in the seventeenth and eighteenth centuries makers of pulp-dolls (in about the year 1700 six masters) are mentioned as distinct from makers of tragacanth dolls (Ills. pp. 16, 17), but whether these specialists had so much business as wholly to provide for their wants is not certain. Children's toys were made by all craftsmen as incidentals in their trade. The cabinet-maker made to order furniture for the doll's room, the tin and copper founder the little kitchen utensils, the potter small pieces of crockery; in short, every trade got its appropriate share of the business. That some craftsmen could produce a wider range of things is, of course, obvious. Thus the turner understands "how to carve and turn many pretty dolls and dolls' things which shall keep children quiet, to make all kinds of clappers and jingling toys, and figures so cunningly constructed . . . to make all manner of movements, that even grown-up people can look



Child with doll
German woodcut. Circa 1600

*Doctennacher von Pappensreich.
Reichtum, Schönheit, Starck, ist in Pappen Werck.*



*Ihr Kinder in der Züffeltzeit,
wann wollt ihr euch der Docterschamē?
Liebt nicht, was endlich Tod und Zeit,
leicht wieder wissen weg zunehmen,
wann euch des Sterbens dunckle Nacht,
das Grab zum bitter Bette macht.*

Copper doll makers

Copper plate by Christoph Weigel, 1698

at them not without pleasure." In the face, however, of the stringent rules of the guilds, which limited the range within which a member might work, there was no such thing as a toy factory in the modern sense of the word. Each master could only practise within the circumscribed boundary of his own craft. The turner might not himself colour his productions, he must needs get this done by a recognized "bismuth painter." If in the manufacture of a toy any component part was needed which the master might not make himself he had to get it made by some member of the appropriate guild, however easy it had been for him to do the work himself. In the eighteenth century the city craftsman was really almost limited to the mak-

ing of the finer sorts of toys, for he could not compete with the cheap and popular playthings which were being produced in ever greater quantities by the wood-carvers of Thüringen, Berchtesgaden, and Oberammergau. We find evidence of this in the account written by Christoph Weigel in 1698 of artists and craftsmen of his day. "The materials of which these dolls and playthings are made are in part silver and are fashioned by gold and silver smiths, in part of wood, which the common carver of images and turner are wont to make, in part of alabaster, such a task is performed by the worker in alabaster. Others are moulded out of wax, and in particular many kinds of beasts and fowls are made of this, almost exactly like nature, with their rough skins drawn over them, or very prettily bedecked with feathers. Indeed,

there is scarce a trade in which that which is usually made big may not often be seen copied on a small scale as a toy for playing with." The number of ordinary metal toys produced at that time was practically negligible.

We may well ask how the output, necessarily small, of individual master craftsmen, working with but few assistants, could ever have won the world's market. The answer lies in a carefully organized system of selling or, as it was called in the German toy industry, publishing. The producer hardly ever retailed his wares himself, but gave them over to a middleman, the agent or publisher, who collected the whole production of many similar craftsmen and distributed it over the world.

The individual was thus saved the trouble of disposing of his goods at retail, while the merchant, knowing the needs of foreign markets, could regulate his orders accordingly. We never, indeed, hear in the seventeenth or eighteenth centuries of export merchants in Nuremberg handling only toys. Such things were always but a part, if often the principal part, of larger consignments. The small tradesmen of the town and the markets certainly played an insignificant rôle as compared with the wholesaler with his export trade. The agent had his depots in the principal industrial cities of the world, whence the Nuremberg toys were distributed by itinerant vendors to all the small buyers. This trade in toys developed in the eighteenth century, yet as early as 1566 dolls and other wooden toys were marketed in Venice. Their number must have been considerable

*(Dockmacher von Trachant.
Liebt und begehrt, was ewig währt.*



*Mein Schatz und meiner Freude Ziel
ist Gott, soll meine Seele sprechen.
Des Reichthums hinfles Dockar-Spiel
kann leicht ein Unglücks-Stoß zerbrechen,
Bergungung fehlt ihm die er weiß,
wie den Trachant-Bild Menschen Geiß.*

Making gum tragacanth dolls

Copper plate by Christoph Weigel, 1698



Boy with hobby-horse
German woodcut. Circa 1600

when we remember that, as Roth remarks in his history of Nuremberg trade, many workshops turned out as many as 30,000 trumpets alone in a year. What a metal founder, who year in and year out cast nothing but little brass cannons, could place on the market is no negligible quantity. By means of this mass production, too, the price of toys could be brought so low that Nuremberg, and, for a time, its smaller neighbour Fürth, had practically no competition to meet. Augsburg also enjoyed the same comparative monopoly in the field of paper toys, owing to the skill of its engravers.

The toys thus produced were evidently of the most varied description. Now and then we come across a notice or an entry in the account-book of some paterfamilias which relates to these long-vanished play-things. As a rule they are the merest references, but they suffice to give us a good picture of what was formerly loved and cherished by children. For instance, in the year 1500 Martin Behaim gave his little son a pea-shooter and 300 shot, and all for 35 pfennigs. In 1572 the little Prince of Saxony was given by his father a large hunt, complete with huntsmen and hounds, stags, roe-bucks, wild boars, foxes, wolves, and hares; to which horses, a mule, and a sledge were added. Probably the whole of this magnificent present was of wood. Meanwhile the princess got a completely furnished doll's kitchen with 71 dishes, 40 meat plates, 100 other plates, 36 spoons, and 28 egg-cups, all of tin; and, in addition, doll's furniture of every possible kind, and a poultry yard. In 1591 the little Balthasar Paungartner asks that there be brought back for him from the Frankfurt Fair a horse covered with goat-skin, and promises in return to be a really good boy.

How popular the hobby-horse was in the seventeenth century we know from a charming little story. When, in 1650, at Nuremberg, the Imperial Commissary Octavio Piccolomini, had successfully concluded the peace negotiations which ended the Thirty Years' War, there appeared on June 22nd before his lodgings no less than 1,476 boys all

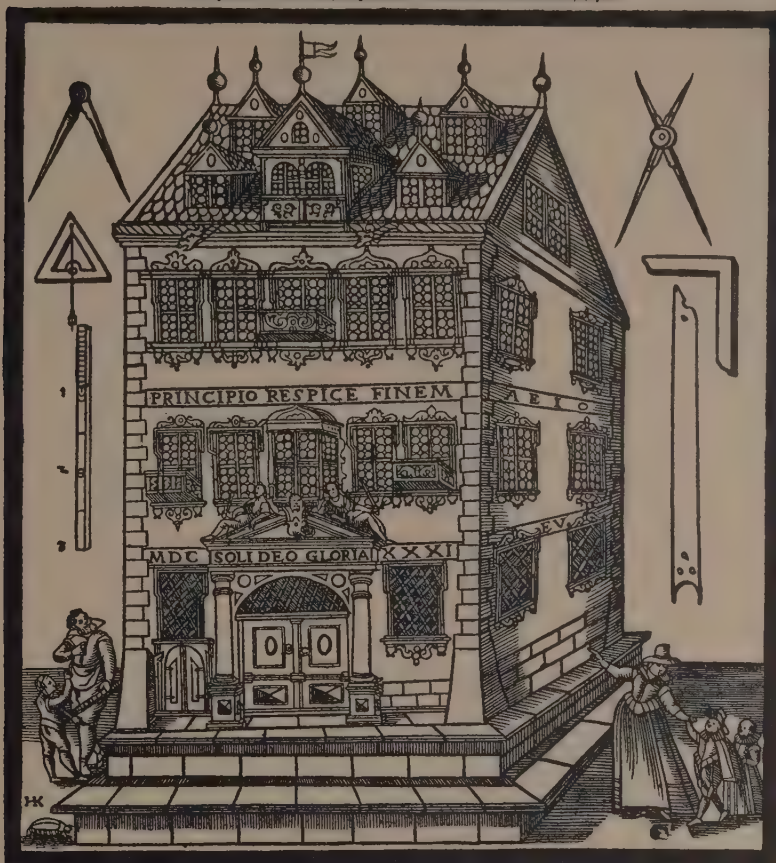
riding on hobby-horses, and to each was given a silver peace penny on which was stamped just such a little hobby-horse rider. This, surely, is the only occasion when a child's toy has been represented on a coin, though the hobby-horse does appear again on a christening medal of the year 1590, and again on the gateway of the electoral castle in Neuburg, where cut in the stone are figures of the two princes riding on hobby-horses.

Royal children, of course, often received presents of toys from allied princes. Thus the Pope, after the happy deliverance of Vienna in 1683, sent to the children of John Sobieski, king of Poland, all manner of toys made in silver, such as little coaches, etc., still fortunately preserved in the Castle of Wilanow in Poland; and at about the same period, from the palace accounts of the Munich Court, we get a glimpse of the playthings of the little princes. The wood-carver, Matthias Schütz, makes up his bill for all toys supplied by him to the court for the years 1670-5. These were mainly wooden soldiers: in 1675, for instance, six musketeers with muskets and side-arms, six gun carriers, a corporal with his weapon, two drummers, and two fifers. Again, in 1674, for the Feast of S. Nicholas, the day on which, as now in South Germany, children used to receive presents, twelve toy horses with proper skins. In addition he carved for the prince and little princesses "wonderful heads for a Meister Hämmerlspiel, and for each head two hands made hollow so that each could be worked by means of fingers placed inside." This is the earliest notice we have of the forerunner of the "Kasperl" (marionette) theatre, which is still so popular in Southern Germany. That these princely children did not treat their toys any more carefully or kindly than those of ordinary people is shown by a bill of this famous craftsman, who in 1674 had to repair a broken elephant and a wooden lamb, as well as 27 soldiers and drummers and trumpets, and to replace several missing muskets. Mass production of toys did not extend beyond Nuremberg, if we except Paris where, in particular, fashion dolls were made for export, and Augsburg, which produced sheets of pictures for cutting out in great quantities.

THE DOLL'S HOUSE

NOTHING can give a clearer picture of the wealth of objects produced for the joy, amusement, and instruction of children than the doll's house or room; for here in almost bewildering profusion has been brought together all that has been produced in the nature of playthings. The child's own home, with all its odds and ends, could here be copied, and everything which the child loved and coveted could be brought together in it. From cellar to attic every object could be reproduced in little. The doll's house of the north, which had the life of the household as its model, has a parallel in the south, and especially in Italy, in the Christmas Crib, which represents the life of the people in the open air. The two had this in common, that both were primarily meant to be looked at. One can hardly believe that children really were allowed to play with the elaborate dolls' houses of the seventeenth and eighteenth centuries. That this could not often have been the case is shown by the astonishingly good state of preservation of many of them, which proves that the lust of destruction, innate in the child, was kept in severe check by its parents. One could almost imagine that the grown-ups had had these works of art made for themselves, and that the children, for whom they were supposed to be intended, might only on special, festive occasions have a glimpse of their wonders. The price which was sometimes paid for their furnishing justifies perhaps the care taken of them, for fortunes were put into some of them. In artistic value they were not a whit behind the celebrated art cabinets of Augsburg, which were so typical of their time, with their singular collections of little works of art and other curiosities, while in their arrangement fantasy could roam with greater freedom. Both are children of their period which loved above all things reproductions in miniature, and was willing to pay vast sums for them. It is therefore not to be wondered at that the celebrated cabinet at the University of Upsala, which the town of Augsburg in 1637 purchased for 6,500 thalers from the studio of the renowned Philip Hainhofer, for presentation to the Swedish king, Gustavus Adolphus, should contain real toys, such as a pair of mechanical dolls, a peep-show, and a little falconry after the style of a doll's room. (No. 57.) The so-called *Meierhof*, too (now, alas! vanished beyond trace), made in 1617 by Hainhofer for Duke Philipp of Pomerania, belongs in the same category. A surviving drawing of it (No. 58) shows that this courtyard is on lines very similar to a doll's house. The exquisitely finished playthings in the *Meierhof*, as in the Upsala cabinet, were made by the Augsburg master, Johannes Schwegler.

Beziehung / was in dem / von Anna Köferlin zu Nuremberg /
lang zusammen getragnem Kinder / Hauff / dergleichen nie gesehen noch gemacht / anzutreffen / und wie
etlich Hundert Stuck / alle zum gemeinen Nutz auch dienlich / darinn zu sehen.



The doll's house of Anna Köferlin of Nuremberg
From a woodcut. Circa 1631

It is this close connection between dolls' houses and other works of the highest artistic merit which might lead one to think that from the sixteenth to the eighteenth century dolls' houses were not regarded as playthings, but as models, as accurate as possible, of real houses with all their fittings. This was, however, not the case, as contemporary accounts of them show. In 1631, a Nuremberg lady, one Anna Köferlin, an elderly spinster devoted to children, went to a lot of trouble to put together a doll's house which she exhibited in public. A descriptive pamphlet, with an illustration of the house on the front page, tells how children will find in the doll's house a model of how a proper

household should look, and of how it should be managed (Ill., p. 21). That this educational aim was general appears from a notice in Paul von Stetten's *Vorstellungen aus der Geschichte der Reichstadt Augsburg* of 1765. "As to the education of girls I must make mention of the toys with which many played until they became brides, namely the so-called dolls' houses. In these everything which belonged to a house and its management was reproduced in little, and many went to such lengths of sumptuousness that the cost of such a plaything would run to 1,000 gulden and more." Paul Stetten the younger, at the end of the century, remarks about dolls' houses, that while they were less made then than formerly for children, they were not without their use for giving ocular instruction in the art of housekeeping and other things. They were indeed meant for children, though we must not hide the fact that grown-ups often had as much pleasure out of them as children.

After the sixteenth century dolls' houses were the common property of all European countries which could be reckoned as civilized. They make their appearance everywhere, though Germany must be reckoned as their peculiar home. But as early as the seventeenth century we come across them in France and Holland, and in the eighteenth also in Italy and England; and they everywhere reflect the character of the country of their origin. The oldest doll's house of which we have a record was made to the order of Duke Albrecht of Bavaria for his little daughter in 1558. It has not survived, though the Duke treasured it so highly that he had it placed in his art collection. It was probably destroyed in the great fire at the palace in Munich in 1674. We do know, however, in what it consisted from an elaborate and detailed inventory made by one Johann Baptist Fickler in the year 1599.

This wonderful doll's house is probably the richest and most complete that has ever been made, and for the making of it in all its splendour masters of every craft had to be called in; and not all of them were domiciled in Munich; many of the fittings came from Augsburg, as the privy accounts of the year 1558 show. Unfortunately not even a picture of the house exists, as far as is known. Apart from the rooms proper only to a princely household, it must have been very similar to other large Nuremberg dolls' houses which have survived. The nearest to approach it is probably one, dating from the beginning of the seventeenth century, which is preserved in the Germanisches Museum in Nuremberg, but which, it is true, was partly refurnished in the eighteenth century. (No. 34.) In this house living rooms and kitchen range on each side of the well of the staircase, the ground floor shows a reproduction of a courtyard with balconies on the side, a little garden, and a pump. Another doll's house which dates from 1639 has

almost the same general arrangement, though here the ground floor is divided up into eight small rooms: stable, cellar, office, scullery, servants' hall, etc. A glance at these houses is sufficient to prove that they were not intended to be exact models of a large house; the grouping of the rooms is almost arbitrary; they have simply been placed where they chanced to fit or look best. The exteriors of such dolls' houses were usually quite simple and unpretentious. It was on the interiors that care was lavishly bestowed. As a rule all this wealth of decoration and furnishing was guarded from curious fingers by a front wall which was modelled on the façade of a house. The contents were thus protected, and thanks to the great care bestowed on these little treasure chests till well into the nineteenth century, even the smallest accessory of room or kitchen remains untouched. How our forebears laid the table, made the beds, how a laundry cupboard was arranged, the shape of the baskets used in the household, in short every detail is presented to the eye unchanged. The child for whom after all these houses were primarily made would have quickly rejected any error in the familiar picture of its home, and the more exact and complete the likeness, the greater would be its joy; and we must marvel at the accuracy with which everything has been copied from the richest cabinet to the smallest jug, or broom, or turn-spit, or basket; and it is well to remember, when looking at the illustrations, to get a rough mental idea of the real size of the objects which look so large and are so small in reality.

Dolls' houses were always more or less of a luxury, and their possession confined to the well-to-do classes. Expenditure on these costly playthings went sometimes to such lengths as to embarrass the amateur who indulged in his passion for them. Thus it is reported of an Augsburg lady, a Frau Negges, that "she in this way did hurt to her estate." To own a doll's house became a fashionable craze. The Duchess Augusta Dorothea of Schwarzburg-Gotha, in the loneliness of her widowhood, took to making dolls and dolls' rooms. The whole court and every girl in the neighbourhood who was nimble with her needle had to work. Two monks from Erfurt, skilled in modelling in wax, made the heads; and so with the help of everybody there were produced between the years 1716 and 1721 no less than twenty cabinets in doll's house form, which portrayed the whole daily life of the princess, all manner of pious scenes, craftsmen at their work, etc. In one of these houses, for instance, one could see "the princess at her toilet, in the floor below a curio closet, below that a fair with booths, a puppet-show, clowns, a quack doctor, the town-crier, etc.; beneath this a soap refinery. In another such house there were the princess

with a lady at table and three servants in the grey, silver-braided livery of the court; in the space below a town scene, a market-place with the Imperial posting-house, in which the arriving posts, couriers, etc., are forwarded on their way; in the top storey the wife of the post-master is receiving visitors, while in the next room her husband is making up his accounts; below him a country wedding." The picture is a lively one. The duchess's collection was shown to the public during her lifetime for the benefit of an orphanage for children. What remains of it is now kept in a castle in Thüringen.

If possible, dolls' houses were even more popular in Holland than they were in Germany, and the Dutch *Puppenhuizen*, or "Cabinets" as they were generally called in Holland, which have survived, are the most costly that have ever been produced. (Nos. 59-71.) The most magnificent are to be seen in the museums at Utrecht and The Hague, the one dating from 1679, the other from 1743; a third, in the possession of the van Tienhoven family, is at Haarlem, and several others may be seen in the Amsterdam Museum. Anything more magnificent in this field than the two first named can hardly be imagined. The rooms, as will be seen from the illustrations, fit into beautiful cabinets with inlaid doors, which themselves are rich specimens of the cabinet-makers' art. As for the rooms themselves, it is simply impossible to get a more accurate copy of a wealthy house with all that goes with it. In the Utrecht house there are no less than fifteen rooms, and from garden to attic fittings and furnishings are on the most lavish scale. Not a thing which goes to make up a household is lacking in this "super-lordly cabinet." The drawing-room (No. 61) is hung with tapestries; there is company, ladies in the rich dresses of the late seventeenth century, and gentlemen in mighty full-bottomed wigs, are conversing with ceremonious dignity. In his study, hung with oil paintings in carved frames, sits the master of the house, listening to a report of his factor. On the top floor two maid-servants are working in the ironing-room, and form a setting which reminds one of the finest of the Dutch genre pictures. (No. 70.) The cabinet at The Hague, however, conceals behind its doors rooms which, if possible, are still more magnificent. If we look at the illustration (No. 64) of the curio-room with its countless tiny pieces of Asiatic porcelain we can hardly believe that it is merely a doll's room, scarcely 20 in. high, which houses all these treasures. Sometimes the cabinets in these little rooms contain copies of large objects, such as sledges, coaches, dolls, and dolls' furniture, which looked at, as they must be, through a doll's eyes are even tinier than proper dolls' furniture.

When Peter the Great was staying in Holland these cabinets pleased

him so much that he ordered one for himself; but as it exceeded in cost the stipulated price of 20,000 florins, it was too dear for him, and his Resident in Holland, who apparently was responsible for the excess, or at any rate had not prevented it, had to keep it for himself; and thus it came to remain in the country. Unfortunately, we do not know if it is still in existence; or, if it be, which of the known cabinets it could be. The Dutch doll's house lies on that borderland where we cannot be certain whether a plaything is intended for a child or a grown-up person. In its essence it of course belongs to the former; but, after all, the grave, worthy Dutch burghers who spent their good money on these costly creations were themselves but big children. The Dutch claim that dolls' houses originated with them; but these toys go back certainly to the Middle Ages, and even into antiquity. Their golden age, however, began in Germany, and unless new information should be brought to light to negative it, we must regard the Munich house of 1558 as the forerunner and pattern of all later German and Dutch dolls' houses.

✓ Dolls' rooms, if not dolls' houses, from other European countries are known. For instance, in France, Cardinal Richelieu, in the year 1630, gave a little room with six dolls to the *Princesse d'Enghien*. The mother is lying in bed attended by the nurse, a maid-servant, the midwife, and the grandmother: evidently one of those lying-in rooms which, often moulded out of gum tragacanth, were later so popular, particularly in Alsace. The little princess could dress and undress the dolls, which were doubtless very beautiful; but one fine day when she wanted to bath the baby, she was, to her bitter disappointment, not allowed to do so. In the year 1675 we hear mention of a room, gilded all over, of the size of a table, which had been given to the little Duke of Maine. This golden room was, however, a most serious affair. It represented a tourney of poets, made of wax, in which the good poets sought to keep the bad ones from approaching the duke. Hardly a plaything, one would suppose, that would appeal to a boy. In the days of her brilliancy, *Mme. de Maintenon* had a very sumptuous doll's room, which was later turned by this repentant sinner into a penitent's closet, furnished with a bed of bast and a kneeling chair as a sign of her change of life. (No. 74.) English dolls' houses and those of other northern countries conform in general to the German type. They avoid the extravagance of the Dutch houses, and are clearly more directly intended to serve their proper function, to be played with by children. (Nos. 73 and 232.) An Italian doll's house in Bologna, dating from the end of the seventeenth century, is of great interest, since it does not follow the form usual to the northern dolls' houses. Instead of being made like a cup-

board to stand against a wall, it has a square ground plan, and is intended to stand in the middle of some large Italian salon. Here we look into the richly furnished interior through large windows, which open and shut so that the child had easy access to all its treasures. An opening in the roof admits light. (Nos. 65, 66.)

Of artistic toys the doll's house is the high-water mark. In no other field could so many industries co-operate to reproduce in miniature the life of the great. It is, however, also the limiting point in children's playthings, for the true destiny of such things, to be played with and perhaps broken by children, is denied it.



Displaying fashion dolls
French woodcut, first half of the nineteenth century

THE DOLL FROM THE SIXTEENTH TO THE NINETEENTH CENTURY

A HISTORY of dolls is, of course, also a history of the fashions; for in every detail of dress and manner of doing the hair the doll follows closely the living model. A departure from this would never have been tolerated by the little maiden; her dolly must look just like the real grown-up ladies among whom she lived; she must be able to dress and undress it, and down to the last detail nothing must be wanting. Historic dolls, that is to say, dolls dressed in the mode of a bygone period, meant nothing to the child. The charm which these might exercise on a grown-up has no effect on the little owner, who only wants in her dolly what she sees and knows in her elders. For this reason, till well into the nineteenth century, it was only the doll in the dress of a grown-up that was popular; the doll baby, such as to-day holds the market, was never found in earlier times; hence the general impression which we get from the mass of dolls which have survived is quite different from what we should be led to expect from an exhibition of modern dolls, made as these are to represent children. The doll of the sixteenth century, and until well into the nineteenth, was always a lady dressed in the very latest fashion, or, as in dolls' houses, the working mistress of the house surrounded by her maids and attendants.

The technique of the manufacturer of dolls has changed little in the course of time. The head and the hands were always made separately, and the material only varies according to the quality and price of the doll. The earliest and most durable forms were of wood, which was then painted. Heads made of wax were, however, more highly esteemed, for the slightly transparent surface could more closely counterfeit real life; and we find this substance used very early, side by side with terracotta or even alabaster, which was very popular in Nuremberg in the seventeenth century. Alabaster heads are rarely made now; they are too delicate and break too easily if the child lets them fall. A much lighter and more durable material was papier mâché, which had early been used by hand-workers in Thüringen and Nuremberg for making toys. The later nineteenth century adopted this material in the mass production of toys; in Sonneberg in particular this material was much used. After the middle of the nineteenth century porcelain heads became popular, insipid things which to-day, thank God, are no longer in fashion. Dolls' bodies were at first usually carved out of wood; the arms and legs moved in simple joints or were attached by string after the manner of the jointed dolls of antiquity. It was not till the nineteenth century that the socket joint was introduced for dolls, though it had long been used for artists' lay-figures. Bodies of leather or stuff were early used, especially for dolls with wooden or papier mâché heads, which could stand harder treatment. Such bodies were filled with rags, bran, or sawdust, and all too often came to an untimely end through the child's curiosity in exploring the inside of its doll. Movable eyes, which now belong of right to every respectable doll, are the invention of the nineteenth century; in older dolls they are never found; and the same applies to the mechanism which says papa, mama. This idea is, in the eighteenth century, only utilized for certain animals produced by the toy-makers of Berchtesgaden or Sonneberg.

The doll of earlier days charmed by the splendour and originality of its dress. It was often, in fact, the bearer and popularizer of new fashions. For fine dolls Paris was ever the chief centre. (Nos. 32, 78, 93.) French modes for women dominated, and gave the tone to the whole world almost as much in the fourteenth century as they do to-day. The shrewd Parisians, however, in order the easier to spread their styles, made use of a very striking model of their latest creations, namely the fashion doll. As early as 1391 the Queen of England had dolls sent to her which should show the modes then reigning at the Court of France. We even know, from the records of accounts at the French Court, how much they cost. These dolls, which in the seventeenth and eighteenth centuries still played a big rôle, were given to the little

daughters of the house when they had served their purpose as fashion dolls. With such a doll dressed in the very latest mode one could give as much or greater pleasure to the mother as to her little girl. It is therefore not surprising that they were a favourite form of present; and we hear again and again of dolls being so sent. Before they were sent off they had to pass inspection, and they did not always find favour in the critical eyes of the donor. We learn, for instance, that in 1497 Anne of Brittany had a large doll, which was destined for Queen Isabella of Spain, entirely fitted out afresh, as it did not seem to her richly enough dressed. Again, in 1591, the Duchess of Lorraine sent several such dolls to Munich to give pleasure rather to the mother, we may suppose, than to the scarcely born princess! Boys, it would seem, formerly played more with dolls than they do now. The little Louis XIII, for instance, was given a beautifully dressed cavalier as a toy. All the known examples come from princely courts. In bourgeois circles the doll would be expected to have a more modest appearance. There is no need to discuss the dolls' clothing at different periods, for the illustrations are amply sufficient to show the ever-changing fashions. But to the child the doll, whatever its magnificence, remains always the little image of life into which it has breathed its own soul, and on which it can lavish the mother-love which is in it in the germ; so that it is more than questionable whether it was really the richly clad, artistic creations which crept closest to its heart. As now so must it ever have been, the most primitive figure, one with which the child's fantasy could play most, was the most deeply loved of all. As may be expected, and as is in fact proved from old woodcuts which show toys, the careful, thrifty mother as a rule bought only the doll's head and perhaps sometimes the body. Its trousseau was furnished by her own busy hands, which sewed the little dresses and made for her darling all those little odds and ends which go to a doll's wardrobe. It was only dolls dressed up as works of art that were in danger of missing their true destiny. They became objects of collection for grown-ups, and so escaped their proper fate of meeting an early end at the hands of playing children.

THE TIN SOLDIER

A NEW toy which in a very short time was to conquer the world was brought in by the eighteenth century. This was the tin soldier. The time of its appearance was as favourable as could be imagined. The renown of Frederick the Great's exploits in war filled the whole world of that day, and grown-ups, and therefore also the little people, talked of little else but of battles and soldiers. Small wonder, then, if so pleasing and handy a little fellow as the tin soldier should find its way into every home the world over. Its true birth-place was Nuremberg, though the root idea stretches right back into antiquity. The little carriage and pair found in Smyrna is the earliest representative of this class of toy to come down to us. The little Roman figures of bronze or lead belong to the same class, and in the Middle Ages a few real flat tin soldiers in the form of armoured knights put in an appearance. (Nos. 18 and 23.) But while these all are truly children's toys, they were rather isolated individual soldiers or knights; they were not produced in quantities. Many of these pieces may originally have been nothing more than a goldsmith's model, or perhaps a pendant of one of the guard-chains which were so popular, and on which it was the fashion to hang little figures of knights or soldiers; for instance, archers in representations of the martyrdom of S. Sebastian. In fact, such figures were always to be found hung on to these magnificent chains, and torn from their proper connection could be easily taken for children's playthings. The little tin animals, especially little oxen, which are named in a licence of the trinket-casters of Nuremberg of the year 1578, may be reckoned as the earliest certain examples made in that metal which was later to be so much used in the manufacture of toy figures.

The leaden toys made for the little French princes belong to this category, although in this case, too, there could be no question of wholesale production. We know that Louis XIII, as a child, played with little leaden men which could be put into holes in a flat board, after the manner of the modern travelling chess-board. In comparison with this, Louis XIV had much more costly soldiers: a whole army of them modelled in silver, which cost no less than 50,000 thalers. His son was given a still more complicated plaything with movable soldiers, which really belongs more to the class of automatic toys. It was modelled and made by Nuremberg craftsmen, the mechanic Hans Hautsch and his son Gottfried, in the year 1672, and was so ingeniously constructed that the soldiers could be put through all the drill movements of the day. The celebrated war minister, Sebastian de Vauban, had

actually to travel to Nuremberg to oversee its manufacture and probably also to give new suggestions for its construction. Such costly creations could, however, never be common property. Even the small camp scenes put together in groups on stands, with carousing soldiers, wagons, wounded, etc., were not yet suitably designed for mass production. (Nos. 127 and 129.)

The tin soldier as a cheap toy was yet to be invented. In the year 1760 a worthy and ingenious tin founder and pewterer, one Andreas Hilpert, of Coburg, obtained the freedom of the city and of his guild in Nuremberg. With the help of his brother and son, Hilpert departed from the usual and often inartistic forms of tinware, and concentrated on a particular speciality which till then had not been touched, namely, the casting in tin of little flat figures which could then be furnished with little stands. As a rule he signed his productions either with his initials, A. H., or with his full name. The Hilperts took their ideas for these figures from wherever they found subjects suitable to this special branch of the toy industry. In particular, instructive engravings were drawn upon by them, and their subjects translated with the most delicate skill into the new form. Familiar and strange animals were modelled after the pictures, and grouped together under zoological types. Thus there are all kinds of animals of the deer species, moose, reindeer, elk, etc., groups of apes which were very popular and could be had either plain or coloured. In all, the Latin names on the stands are evidence of the instructional object of these productions. The social life, too, of the period was not overlooked by the Hilperts, and we have rococo gardens with cleverly cut hedges and fountains, with gardeners at work and vine-dressers picking grapes, with promenading ladies and their gallants, and, what was so popular at the end of the eighteenth century, a sledge party, and to complete matters figures of gods and goddesses, and groups symbolizing the four seasons and the four elements. Again, we find gipsy encampments and herdsmen with their cows at pasture; while many single figures, such as a man in a dark mantle or a red coat, almost leave the impression that the heroes of the stage of the day must have served as models for them.

That tin soldiers were at the same time produced in great quantities goes without saying, for they were especially suitable for mass production, and moreover gained in value as toys precisely because they could be supplied in numbers; and since the painting of them also could be done quicker and more easily when they were produced in quantity, the cost was still further reduced. Only single pieces, such as old Fritz himself (No. 123), or other great generals, enjoyed individual treatment and were disposed of singly. In a very short time

designs were produced to conform to the wishes of the purchasers, and since almost every country wished to see its own soldiers reproduced in this new form of toy, it came about that little warriors from all over the globe, packed in the neat little boxes supplied by the small hand-workers of Berchtesgaden, were to be bought in every toy shop. (Pl. IX.)

The Hilpert family did not for long retain the monopoly in this new form of toy which they had invented and introduced. Towards the end of the eighteenth century we find other tin founders making tin soldiers, in Fürth as well as in Nuremberg; and in the early nineteenth century the business spread over the whole of Germany and into Switzerland, where, in Aarau, a distinct and very successful centre for the manufacture of tin figures of all kinds was started, by the tin founders, Wilhelm Gottschalk and Johann Rudolf Wehrli. (Nos. 257-262.)

The trade grew steadily in the nineteenth century, and by the middle of the century had reached its most flourishing point. An important contributing factor to this growth was the agreement by the two largest firms, Heinrichsen of Nuremberg and Allgeyer of Fürth, upon a standard height for their productions, the so-called Nuremberg scale, by which the figure of a grown man was not to be more than 33 mm. (*ca.* 1½ inches), while to this scale all other figures conformed. One could thus procure whole armies, without having to have a battle between giants and dwarfs; and soon these small works of art which had been primarily designed as children's toys were actually introduced into the studies of officers, and generals in the making learnt to manœuvre with them. Of course, other motives than that of soldiers were carried out in the nineteenth century; the revolution of 1848 with its fights at the barricades, the new railway between Nuremberg and Fürth, fairs and festivals, processions and the like, were all to be had in various forms. (Nos. 263 and 264.)

The method of manufacture remained the same technically. The negative forms for both sides were cut out of slate and engraved, then accurately laid one on the other, and the cavity filled in with melted tin. The painting was for the most part done by home workers. In a similar manner the more massive but, nevertheless, less durable lead soldiers were made. The industry remained essentially a German one, and to a certain extent these little tin figures took the place of the popular German wooden toys in the world's markets. The attempt in other lands to introduce the industry met with little success, and local production only found a market in those lands. It would go beyond the limits of this book to discuss all the many individual factories which made these toys, and it is also unnecessary, for the tin soldier is the

only province of the toy industry to have received exhaustive and scientific treatment, and that in *Der Zinnsoldat, ein deutsches Spielzeug*, by Theodor Hampe, a lovable little book, on which the present account has been based.

In connection with tin soldiers may be mentioned another popular toy of the first half of the nineteenth century, which though formed of quite another material, one that is intended to be perishable, was, however, made in the same fashion. Of sugar, meal, and gum-tragacanth, an aromatic gum, a substance was produced which could be moulded into the most delicate shapes, and, after hardening, painted. (Nos. 152, 288-293.) As early as the seventeenth and eighteenth centuries dolls were produced in this manner, as the engraving of Weigel's proves (Ill., p. 17); but its great period was in the nineteenth century. In the cavity between the two halves of the figure it was customary to place mottoes or similar devices. The manufacture of gum-tragacanth figures, which were always small and graceful, had no local limitations as was the case with tin soldiers. Every pastry-cook made these objects which for the most part were edible. Indeed, any confectioner who aspired to be a "master" had to show himself capable of cutting the models appropriate to these figures. Generally these were flat little figures, ladies of fashion, children, soldiers, horsemen, etc., often, however, we find altars, cooing doves, burning hearts, and, in fact, all those little objects which the fashion of the Biedermeier period looked for in such giftlets to establish a sentimental relation between giver and recipient. The Berlin groups in gum-tragacanth were famous; they rose to being almost an imitation of porcelain, and long formed an important means of advertising in the confectionery shops of that metropolis. To-day the art is forgotten, and what is now sold as tragacanth has nothing in common with the tasteful sugar-ware of the Biedermeier years except the name.

MECHANICAL AND AUTOMATIC TOYS

(Nos. 114, 117, 149, 150, 294, 295, 302-305)

MOVABLE toys were always a special delight to children, who, however, never have wanted anything too complicated. As we know, the ancient Egyptians and Greeks had such toys; in fact, among all peoples the dead immobility of the popular toys was got rid of whenever this was possible. Movable dolls go back to the beginnings of mankind, and the merry jiggling jumping-jack has ever been one of the first joys of the little one. Higher problems attracted the grown-ups. The attempt to give the semblance of life to artificial figures is as old as the hills. We hear of a silver doll which could move like a living person, in the *Cena Trimalchionis* of Petronius; Aristotle, too, in the fourth century B.C. tells of a movable Venus; Hero of Alexandria enjoyed a great reputation for his automatons: dancing figures, moving ships, and the like. Artificial birds which sang and flapped their wings were most popular, and are often mentioned before the year 1000 A.D. by Arabs and Byzantines. The Tristan legend tells us of a large complicated automaton. Tristan built him in the wilderness a round temple and placed within it a statue of Isolde, on whose sceptre perched a gorgeous bird beating its wings, while at her feet stood a little dog which wagged its tail. In the later Middle Ages movable figures became more and more common, and in the eighteenth century these mechanical toys enjoyed the greatest popularity. The automatons of Jacques de Vaucanson and of Pierre Jaquet-Droz were especially famous. Some human figures by the latter which could write or draw were the astonishment of the world of his day. (No. 149.) Sometimes, indeed, real people were hidden inside them, who worked the machinery. This was the case with the chess-player, Wolfgang Ritter von Kämpelen in 1769, with whom in 1809 Napoleon himself ventured a game. Automatons made for children to play with were naturally much simpler and not so delicate in their mechanism, for the most part clock-work carriages or little figures, which ran round in circles, and perhaps at the same time played on a lute or moved their heads. A somewhat similar toy is to be found in the Upsala art cabinet, a doll couple which moved when they were wound up; unluckily the lady's head is missing. Mention has already been made (p. 30) of the wonderful soldiers in silver which were designed by two celebrated Nuremberg craftsmen for the little Louis XIV. Christoph Weigel, in his history of the handicrafts, gives a description of the toy and of the many movements which the little soldiers could execute. But costly

gifts like these were out of reach of ordinary mortals. For such the movable fortresses made in Oberammergau were a very popular substitute. (No. 165.)

The end of the eighteenth century begins a new period. With the advance of knowledge the technical and natural sciences came within the focus of public interest, and the interest of the parents in such

matters soon found an answer in the children. The educational toy came into fashion, but the child could now only busy himself with playthings of the kind under the supervision of its elders, else had they soon come to an untimely end! It is the same phenomenon which we have already observed in the case of the doll's house. All manner of optical apparatus appears and is at once copied in the toy world. The magic-lantern becomes for nearly a hundred years the favourite toy of children the world over. (No. 279.) The new experience of the power of steam soon finds an echo in toys. Fountains were constructed which, when their reservoirs were heated, played of themselves. The first experiments in magnetism are utilized in their most elementary form in the world of children. In short, toys become more and more a means of education, and the further toys progress technically the more will this form of plaything oust all others, at any rate in the affections of the boy. The girl, indeed, is more conservative. Since the days of Eve she has remained true to her dolly, which she can dress and undress, for which she can cook and care; and technical achievements are really not wanted by her in the things that concern her doll and its house; nor have they altered to any extent the old picture.



Metal toy
From Bestelmeier's catalogue



Fancy dress party of pasteboard
From the toy catalogue of G. H. Bestelmeier of Nuremberg for the year 1807

PAPER TOYS

THE things which the father or mother could make for the children to play with were always highly treasured; and the making of them gives joy to the grown-up and satisfies an inclination which lurks in some corner of every heart to create something, however trivial. The jolliest time for this is in the evening when the family is sitting round the table and the lamps are lit. Such home-made toys must not be expensive, hence all materials are not equally suitable. The simplest, and one with almost limitless scope, is paper, for it is easily worked, and can be coloured; it is, moreover, cheap. Art very early realized and met the demand in the shape of picture-books for cutting out. An Ulm engraving of the year 1470 displays a horse and two apes joined together in the middle by a bar and fastened to the back of the horse by a pin. When placed on a stove the heat made the apes swing to and fro. (Ill., p. 37.) Paper windmills are old as the hills. The triumph of paper as a material for toys came, however, only in the eighteenth century. German engravers, and especially those of Augsburg, brought out a series of pictures meant only for cutting out, with which children could piece together all the objects which came within their range of interest. In addition to the paper soldiers which afterwards became so popular, there were animals of all kinds, people of all classes in their typical dress, in short, everything conceivable could be bought for cutting out. By placing behind the separate figures a little block of wood an almost perfect substitute for wooden toys

and tin soldiers was produced. Soon a new way of using them followed. The little figures were neatly cut out and, suitably grouped, stuck on to large sheets of pasteboard, and the background was then painted in. Thus each child could make its own picture-book and in the composition of the pictures give its imagination free rein. Dolls' houses, in their expensive form quite out of the reach of ordinary children, could now also be got by everyone and at a very low price. Not only the dolls appropriate to such a house, but even the furniture, all in true perspective, house and kitchen utensils, in fact everything that goes to a well-ordered house, was represented on these sheets. The painting was left to the buyer to do.



Apes on a horse. A paper toy
From an Ulm woodcut of 1470

The Bavarian National Museum in Munich possesses two such picture-books, dating from the end of the eighteenth century, which are among the most delightful things ever produced as play-things. (Nos. 145-148.) The many sheets show us the complete house from cellar to garret of a well-to-do Nuremberg citizen. Every object portrayed is neatly cut out of the sheet of pictures and most carefully stuck together. Nothing is forgotten, and the character of a true play-thing is wholly observed. The doors when stuck on their jambs open and shut, so that a glimpse is allowed into all the rooms, however intimate, while the cupboards open and reveal their treasures in clothing and household utensils. In addition there are street scenes, hunting and sledging parties, and children at play in the garden. For the child the real value of such a book lay in the fact that it might help in the work of making it, so that the joy of creation was added to that of looking at it.

In addition to these simple sheets for cutting out, a large number of peep-show pictures were brought out. (No. 143.) For these the first model was the Christmas Crib. Soon, however, purely secular subjects



French picture sheet for cutting out
Eighteenth century

were chosen. The construction of such a peep-show was simple enough. A picture is cut out in its several planes, each of these are then formed into a set piece, and these sets are arranged one behind the other in proper perspective inside a wooden box which can be lighted from above. The background being, therefore, often broken into, the openings would be closed by pasting over them gaily coloured mica or paper saturated with oil, so that a light placed behind would give the prettiest colour effects. Thus could be got, for instance, a magnificent representation of the fireworks and illuminations so dear to the eighteenth century. The number of these peep-shows is legion, and there is hardly an event of the day which has not been reproduced by them. The pictures were looked at through a lens set

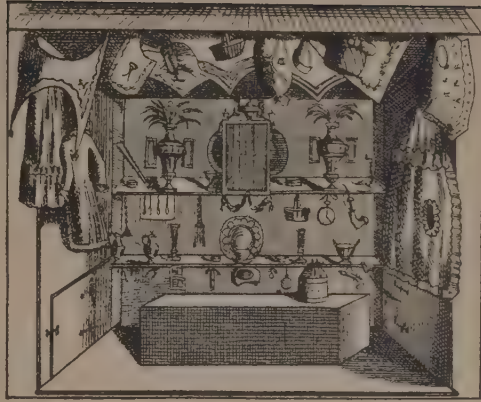
in the front of the box, which magnified them and intensified their plastic effect. The educational value of these peep-shows was, of course, considerable. They were brought to astonishing perfection in the eighteenth century, and the range of subjects covered was enormous. The popularity of the peep-show was soon such that no fair or public festival was complete without one for the entertainment of both great and small. It was the forerunner of the huge panoramas of a later date, but certainly stood on a much higher artistic plane than the latter. The engravers of Augsburg and Nuremberg were too good artists to have turned out anything mediocre, even in their most modest productions.

At the end of the eighteenth century a new paper toy came on the scene, and it is a little hard to imagine why its invention was so long delayed. This was the dressing-up doll (Nos. 142 & 144), and in the *Journal der Moden* of 1791 it was for the first time advertised:—
“A new and very pretty invention is the so-called English doll which we have lately received from London. It is properly a toy for

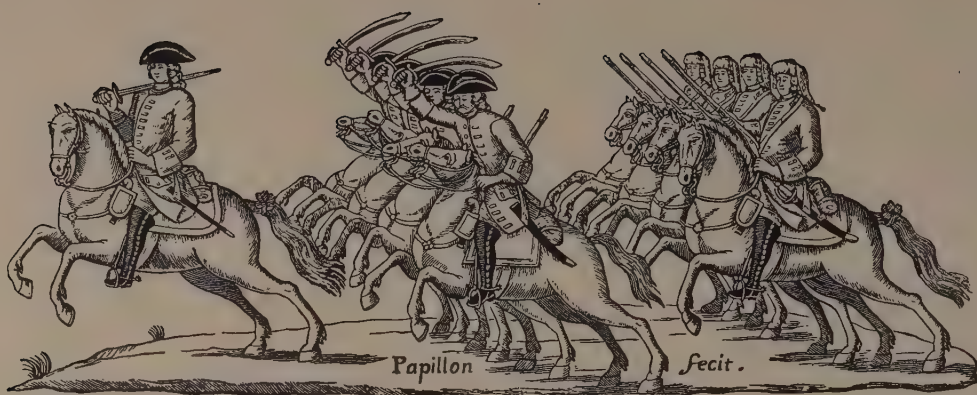
little girls, but is so pleasing and tasteful that mothers and grown women will likely also want to play with it, the more since good or bad taste in dress or coiffure can be observed and, so to speak, studied. The doll is a young female figure cut out of stout cardboard. It is about eight inches high, has simply curled hair, and is dressed in under-clothing and corset. With it go six complete sets of tastefully designed dresses and head-dresses which are cut out of paper,"—and so on, telling that

there are frocks and hats, etc., for all seasons, and that one may study and learn how to put on a dress or hat to the best effect. "The whole thing comes in a neat paper envelope which can be easily carried in a handbag or work-box to give amusement at parties or to children."

An enterprising young man in Weimar at once seized on the idea and himself put "English" dolls on the market. The novelty was by no means cheap. For a doll with two wardrobes, with six different costumes after the latest mode to each, one had to pay a crown. The toy became very popular and ultimately quite cheap. The early nineteenth century used paper and millboard in every conceivable way for the manufacture of toys, in which the characteristic novelties in the life of the day were reflected. Public picture galleries were a new idea, and at once there were put on the market in Nuremberg miniature models of such things "neatly cut out of millboards with more than 30 very carefully painted pictures and several figures, all for four gulden and 30 kreuzers." One could also get an assembly hall, a theatre with the figures for the newest plays, or a church in the old German style which was again coming into fashion. (Nos. 284-287.) In this medium, too, the peep-show blossoms forth again in a new form. But it was not only flat figures, which could be looked at on one side only, that were made. The artistically gifted parent who was clever with his fingers ventured on higher problems. In the Dresden Volksmuseum there are many fully formed and shaped dolls which are made of nothing more than writing paper. (No. 141.) These are, it is true, *chefs-d'œuvre* in this style, but from numerous convents there came many similar toys, mostly of a religious character. Little nuns and monks,



Lottery Booth
From Bestelmeier's catalogue



Picture sheet for cutting out
By Jean Papillon. Eighteenth century

fashioned in the same manner as those Dresden ladies, may often be seen in Catholic neighbourhoods under glass cases, the protectors of many such little works of art of bygone days. Toys pinched out of paper, simple ships and the "heaven and hell" game made to open and shut, have long been known; but that whole regiments of infantry and cavalry could be similarly made is not so well known. (Nos. 281, 282.) Kügelgen, in his *Jugenderinnerungen eines alten Mannes*, writes merrily of the great difficulties, so hard for a child to overcome, in the making of these toys:—

"The most enjoyable thing that Senff taught us was the art of folding out of paper certain little triangular figures, otherwise called 'crows,' in the making of which, however, the last finishing fold was so difficult that it simply could not be taught. Rather, as for the understanding of Schelling's philosophy of the identical, there must come to one a happy intellectual intuition, or, in other words, an illumination, before one can succeed in completing the carefully prepared 'crow' with that last creative pinch. This last touch we used therefore to leave to our old master Senff to put, until gradually one after another of us himself learnt the trick. 'Can you manage the last pinch yet?' was for long the burning question of the day amongst us; whereas it was a matter of complete indifference to us whether we knew the fifth declension or not. Meanwhile, however, these paper figures were to be in Senff's idea not mere crows, with which one could do nothing, but real soldiers; and such our obedient imaginations readily allowed them to be, for from their shape they could have resembled anything you chose. In fact, we were so enamoured of those little triangular figures that they seemed to us ever so much more natural than those flat metal

heads which look as if they had escaped from a herbarium." And he goes on to tell how they succeeded in making foot and horse soldiers, artillery and all manner of things pertaining to an army, and concludes:

"I can scarcely think of anything which has ever given me more pleasure than the fitting out of this army. We each of us gradually got together the enormous number of eight to ten thousand men, and for their manœuvring ground we drew sketches and topographical maps on boards. Whoever after ten shots had most casualties lost a bit of his territory, and the map in our room changed hourly in shape, as does that of the world without." We could hardly have formed an idea of what these delightful playthings looked like but for the fact that several of the little figures have been preserved in the Germanic Museum in Nuremberg. Another very ingenious invention was the surprise picture-book, which, on opening, displayed a whole scene built up in sections one behind the other. (No. 286.) It is arranged on the same plan as the sacred pictures of the kind which are still made in large numbers. The possibilities of paper for making toys are far from being exhausted, and hardly a limit is set to the imagination in this direction. When all is said and done, however, these paper toys all run along the same lines as other toys.

CURIOSITIES

TOYS have in general kept clear of aberrations. Children, in fact, will not admit into their realm anything which is by purpose ironical or artificial. A political toy such as, for instance, a jumping-jack in the likeness of a well-known politician or statesman will be for the child a simple jumping-jack and will have no other meaning for him. There do, however, crop up from time to time playthings over which we may well shake our heads when we read that grown-up people, and, moreover, very sensible ones, let their children play with them. Well into the nineteenth century it was the custom in Italy to tie a string to the leg of



Figures made to move by means of
living birds

living birds or big cockchafers and give them to children to play with. The custom was so universal that we even see such living play-things represented in the hands of the Christ Child, especially in pictures of the Italian Renaissance. A curious example of a similar kind was to be found among the usually so simple and harmless German toys, as a Nuremberg catalogue of the eighteenth century proves. These were comic figures with space inside to hold a bird which in its struggles gives to the figures all kind of motions. As the catalogue says: "No one would imagine that a living bird was inside, but would suppose that it was clock-work which made the head, eyes, and beak of the bird move." (Ill., p. 41.)

The worst monstrosity of the kind was the outcome of the French Revolution, which indeed was over-rich in aberrations of taste. The toy shops put on the market little guillotines with which little patriots could behead figures of aristocrats. There still survive some specimens of this pretty and diverting machine, of which one bears the date 1794. (No. 153.) These were not models but pure toys; and in proof of this we have king's evidence from one whom we should never suspect of wishing to give so bloodthirsty a toy to his little son. This was no other than Goethe. In December, 1793, he asks his mother in Frankfurt to get him such a toy guillotine for his son August; and in her reply he certainly got some home-truths. In her decisive manner she wrote to him by return post: "Dear Son, Anything I can do to please you is gladly done and gives me joy;—but to buy such an infamous implement of murder—that I will not do at any price. If I had authority, the maker should be put in the stocks and I would have the machine publicly burnt by the common executioner. What! Let the young play with anything so horrible,—place in their hands for their diversion murder and blood-shedding? No, that will never do!"

GERMAN WOODEN TOYS OF THE EIGHTEENTH AND NINETEENTH CENTURIES

IT was not what the local craftsmen of Nuremberg put on the market which founded the reputation of that town. Nuremberg, in the eighteenth and nineteenth centuries, was the distributing depot for the simple wooden toys which home-workers of Berchtesgaden, Oberammergau, and Thüringen produced in almost incredible quantities. From Nuremberg the sale of these objects was spread over the whole world, and all the little gaily coloured playthings were to the outside world simply Nuremberg toys. The actual makers lived, some of them, far away from the town, which, however, as a glance at any map will show, was right in the centre of all these home industries.

The conditions under which such local centres of toy manufacture could spring up were the same all over. The small peasants in the richly wooded forest regions, which lay on what were at that time the great arteries of trade, were fully occupied all summer in the furnishing of relays of horses, and in generally meeting the needs of the slowly moving traffic on the high roads, which could only be carried on in the more clement seasons of the year. Winter brought this traffic on the snowed-up roads and ice-bound passes to a standstill, and in the long winter evenings the peasants, who in a good season earned a livelihood by the summer traffic alone, were driven to seek other occupations. The trees which abounded on all sides suggested carving, and the inclination of everyone who lives in the mountains to apply himself to some hobby was yet another incentive. At the beginning the peasants only made wooden spoons, kitchen utensils, simple work-boxes and the like for their own use. The more skilful were not for long satisfied with this; they reached out higher, and carved, in addition to these things, little dolls, wagons, or animals of the kind such as they knew from their own neighbourhood. In the summer the merchants who passed their way were glad to buy off them these merry and cheap little works of art, to take home as presents to their children. This easy way of earning money delighted them, and gradually it became their sole winter occupation. They sought out other means of disposal than to chance passers-by, and thus the wood-carver took to stowing his productions in a pack and to peddling them round the surrounding country.

But this simple trade did not content them for long. Peddling their wares round from place to place took up too much time which could



Children playing

Copper plate by Chodowiecki. End of the eighteenth century

be better employed on their craft. Thus there sprang up here, as in the case of city craftsmen, the agent, who relieved the producer of all the trouble and risks attached to a retail business. These agents, who at first were independent traders but later became representatives of the large Nuremberg wholesale houses, were the means of establishing this home industry and of ensuring it a wide development. The carver himself could now remain at home, and, as orders poured in, was able to lay aside all other business and devote himself the year round to his artistic occupation.

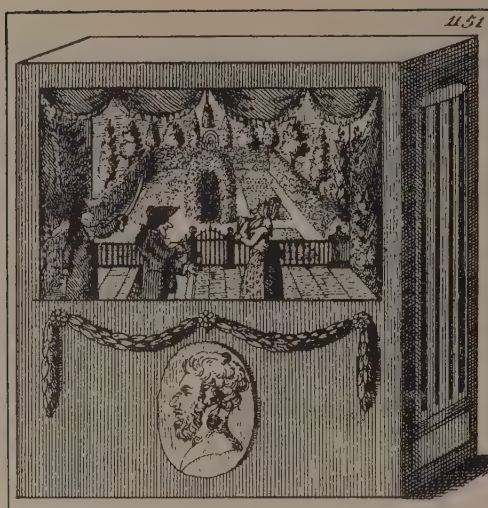
Nuremberg, however, soon managed to get almost the whole trade of this side of the toy industry into its hands. The traffic between the various centres of this home industry and the great commercial city grew steadily, and from here the toys were distributed over the whole world. But in addition there were also to be found enterprising men in the different centres of the industry who bought and sold these toys at their own risk and without the intervention of the Nuremberg agencies. By the middle of the eighteenth century such resident agents had



Toy vendor
Copper plate by Rosenberg, 1796

established depots in almost every country. The new industry developed very rapidly after the great war in the middle of the seventeenth century which destroyed all trade in Germany and choked small new undertakings at birth; and the beginning of the eighteenth century saw an undreamed-of jump in the manufacture and sale of these cheap wooden playthings.

The influence of Nuremberg on the toy industry of that time was of great importance, and this did not lie solely in the almost incredibly rapid and widespread distribution of the wares. It had also an incisive effect on the class of wares produced. The four great wood-carving districts in the seventeenth century—Oberammergau, Berchtesgaden, the Grödnertal, and the country round Sonneberg in Thüringen—in the early days confined themselves to their several primitive specialities whose nature and form we can unfortunately no longer determine. But gradually these several districts had to make their productions conform to the demands of the world market. The agent in Nuremberg had toys made to order and sent to his middleman in the districts



Punch and Judy show
From Bestelmeier's catalogue

patterns of the goods which he wanted. In doing this he sent, without giving the matter a thought, novelties which he had recently got from Sonneberg to, say, Berchtesgaden, or vice versa, if he thought he could thus get them better or cheaper; so that as time went on the wooden toys made in these various districts took on a uniform appearance. This is shown, too, by the old toy catalogues which, for all their wealth of individual types, are all much alike. As another consequence the technique of the carver became the same everywhere, so that to assign an old toy to a particular district is a

matter of great difficulty and is often quite impossible. Only in such places as Oberammergau or Sonneberg, where great numbers of examples known to have been made in the district have been preserved, can we form any real picture of a specifically local art-form. The differences are, however, often so slight that here, too, in individual cases it is almost impossible even for the trained eye to recognize for certain the place of origin. A proof of the inexhaustible vitality of the art of these simple wood-carvers is that in spite of everything this branch of popular art was only levelled to a flat dullness with the advent of machine-made factory methods; and that in spite of the many things made to a pattern, so much individuality of touch remains in the single pieces, that even in a whole row of apparently similar animals or soldiers each figure yet has its own personal existence.

The course followed in the production of a toy, and its development from its first incidental production by some artistically minded peasant to the regulated manufacture according to the rules of a guild was, in the eighteenth century, the same for all these regions. At first production was not regulated by any hard-and-fast rules. The carver could make what he wanted, as he wanted, so long as this was only a side business. But when the ever-increasing demand induced greater pretensions and promised higher returns, regulation of the industry by the guilds was inevitable. In its first stages the whole family took its part in the production, and the toys were finished in the home. Later, however, as the

demand grew, division of labour had to step in. The painting of the wood, the tubbing as they called it, always the province of a special handicraft, was in the middle of the eighteenth century arranged for separately. Tub-painters, the so-called bismuth painters, organized their own unions in the big centres of the toy industry, and took over the colouring of the products as they came from the hands of the makers in the white, as they were termed. The name bismuth painters is deceptive. Bismuth,



Children with a shadow toy
French woodcut, early nineteenth century

from the fifteenth century on, and especially in Ulm, Augsburg, and Nuremberg, was used in the priming of the popular bismuth coffrets, but never for toys, which were only painted with size-colours and protected from the damp by varnishing. This method of colouring, which to-day seems so simple, was, however, at the beginning of the nineteenth century, not by any means universally developed; and it was not everywhere that the durability of the products could be guaranteed. So the peculiar situation arose that the wood-carvers of the Grödnertal sent their productions in the white to Oberammergau to be "tubbed," and had then to have them sent back home to be afterwards shipped abroad. Technical inexperience in the durable painting of wood was also one of the reasons for the ill-success of the attempts of Nuremberg to start a manufactory in the neighbouring village of Altdorf. The tubbing process was not proof against moisture, and the colour came off if the child left its hobby-horse out in the rain. If left uncoloured wood was not popular and had little attraction for children; hence it was that the earlier carvers of Sonneberg, before the so-called bismuth colouring process came in, used at any rate to stain their toys with blackberry juice.

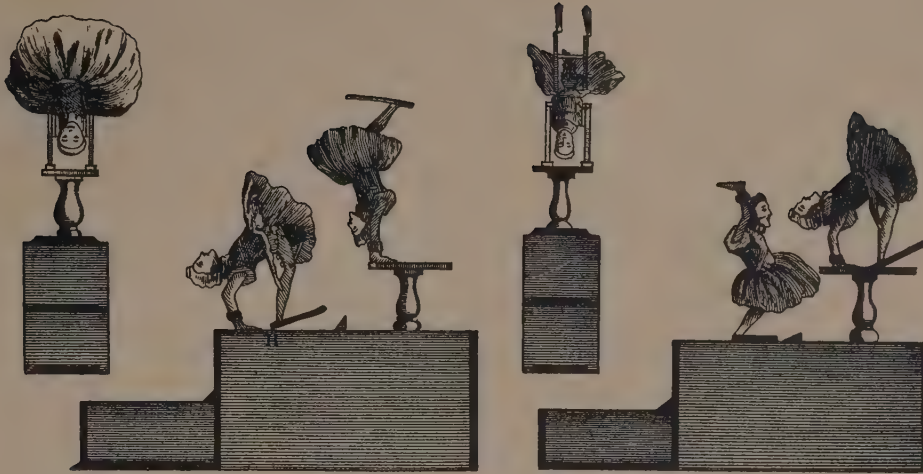
The story of the development of the wooden toy is much the same in all the centres of production, as a cursory survey will show.

Oberammergau, the village renowned for its Passion Play, was, in South Germany, the first place, as far as can be established, where these light and pretty toys were made. (Nos. 161-168.) This home industry sprang up here in very close connection with that of the carving of devotional objects, crucifixes, little wooden images, and the

like. Already in evidence before the 'Thirty Years' War, the toy industry made a great advance after it. We are told that in 1681 the carvers had banded themselves into a carvers' guild, not a craftsmen's union as was usual elsewhere, for the men of Oberammergau felt themselves to be true artists. The toys which they made in great quantities found their way all over the world, and as early as the eighteenth century the Oberammergau merchants had representatives in St. Petersburg, Copenhagen, Gothenburg, Drontheim in Holland, and in Bremen, who here disposed of their wares, quite apart from whatever was distributed through Nuremberg. Oberammergau was also widely renowned for its skill in the tubbing of toys. Of the families in the village which took up the industry, the Langes showed pronounced talent and originality, and the firm soon had depots in St. Petersburg, Amsterdam, and Cadiz. A great speciality of theirs was the movable fortress (No. 165), a mechanical toy of most modest achievement according to to-day's standard, with soldiers, artillery, trumpeters and drummers, in fact, with all that goes with a proper siege. Even at the various courts this popular little work of art aroused the liveliest enthusiasm in those days. There is still preserved in the *Langsche Sammlung*, in Oberammergau, an almost unbroken picture of what was made here in the late eighteenth and nineteenth centuries. From the hobby-horse and the little doll baby to the clever model of the country wagon then in use, almost everything that was produced in this period is to be seen there, and soldiers of all the kinds in which the wars of the time had interested the world—Turks, Armatoles, and Greeks from the Greek war of liberation; Mamelukes and Russians from the Napoleonic wars—reflect the troubled days when they were made.

An even more important centre of the wooden toy industry was Berchtesgaden. (Nos. 159, 169-177, Pl. IX.) As at Oberammergau, so here, wood-carving can be traced back into the sixteenth century; but it is only at the end of the seventeenth century that it attained real importance. We know from price lists of this period and later, which have come down to us, the many things which the wood-carvers made in this region. There were: "Sawmills, Nuremberg dolls, dancing dolls, organ grinders, mouse cages, coaches, rack wagons, chaises, drays with barrels, slaughtermen and smithies; a revolving piece with four head of game, hunter, and bird on tree; a revolving table with chairs for seven people . . . churches, nut-crackers, pea-shooters . . . chess games . . . crucifixes, easter eggs with figures, altars, turnpikes, wheelbarrows," etc., etc.

Berchtesgaden toys were so popular in the eighteenth century that the students at Munich and Freising got up fancy-dress sledge parties



Balancing toys

French woodcut, late eighteenth century

at which all manner of Berchtesgaden toys served as models. The marketing of the toys was arranged for here as at Oberammergau, though most of their productions went to the wholesale merchants in Nuremberg. When, in the eighteenth century, several Berchtesgaden families migrated on account of their break with the Church, to Protestant districts, fourteen of them settled in 1735 in Altdorf, near Nuremberg. These in their old houses had lived on their wood-carving, and the people of Nuremberg supported them in every way in the hope that these hand-workers living so close to the great centre of the trade would be able to supply their toys at a cheaper rate, since the heavy freight charges from Salzkammergut to Nuremberg would be obviated. But they had miscalculated. The productions of these immigrants were, as already mentioned, painted in water colours and could not stand the wet; again, wood was expensive, and so the industry soon relapsed into sleep. The exiles made all the specialities of their old home, so that here again price lists give us important information as to what was to be had at this time in the toy market. This was almost the same as had been produced a hundred years earlier in the Berchtesgaden region, and it remained the same as long as the home industry lasted. A much-treasured article was the little miniature toy made of ivory. The trade in these brought much money to the country, and at the beginning of the nineteenth century the wooden toys alone brought in as much as 150,000 gulden in some years.

A new centre of the toy trade, unconnected in any way with Nuremberg, sprang up in the second half of the eighteenth century in South Tyrol, in the Grödnertal, with St. Ulrich as its chief town. (Nos. 178, 179.) At the turn of the nineteenth century there were already over three hundred wood-carvers in this district who disposed of their wares through their busy agents. But for a long time, as already said, they had to get their wares painted in Oberammergau, until, in fact, they had themselves acquired the necessary experience. They made chiefly animals and costume dolls, or the once so popular and picturesque caricatures of cripples and beggars, objects which have less attraction for us to-day. Many of the Grödner wares were peddled from house to house in packs by itinerant vendors. We hear of some such who thus journeyed to places as far apart as Lisbon and Russia. The greater part of their productions was, however, disposed of abroad through the wholesale trade. In 1810 no less than 348 Grödnertal firms had depots in 130 different places abroad. There was at that time hardly a centre of trade of any importance where a merchant from this remote valley had not his depot, and the whole population of the valley hardly exceeded 3,500 people. It was only towards the close of the nineteenth century that this flourishing export trade dwindled, owing to the imposition of high customs duties in the countries of the principal markets. In addition to these three large districts of the toy industry there were, in Germany, other smaller centres, which, however, hardly came into consideration in the face of such important competitors, though we hear of old-established industries of the kind in the Viechtau, in the Black Forest, and in the Swabian Alps at Geislingen.

The principal South German centres have to-day lost their old significance. It is exceptional to find anything now being made in them to remind one of what was done in the old days. The modern toy industry, moreover, found no abiding-place in them. On the other hand it has re-established itself on the old basis in Thüringen, the fourth of the great toy centres, and has been still further developed though often under great financial difficulties. Sonneberg, lying on the great highway between Nuremberg and Leipzig, in the heart of the Thüringerwald, had in early days a flourishing trade in wooden articles, which as elsewhere in Germany came to a sad end in the great war of the seventeenth century. Before long, however, it revived, and entered on a period of prosperity. (Nos. 180-189.) In the seventeenth and eighteenth centuries simple wooden toys were made here in immense quantities, coloured by "bismuth painters," and, as a rule, sold in Nuremberg. There established themselves soon, however, local agents,

independent of Nuremberg; and in their hands the home trade almost distanced the competition of that city. The marketing system in Sonneberg was on an even larger scale than that of the Grödnertal, and the Sonneberg agents found their way not only all over Europe, but even deep into Russia, as far as Archangel and Astrachan. Their products soon conquered the whole world; in 1729 600 tons of toys were exported, and their influence on the shape of toys was a great one. Until almost the present day Russian wooden toys made in that country were modelled after the cheap German toys. (Nos. 215-218.)

In the search after a cheap substitute for wood in the manufacture of toys, the idea was hit upon to make them of dough mixed with lime, by pressing them out in moulds. *Drücken*, i.e. squeezing, was the usual term for the process. It is clear that toys so produced, however pretty they might sometimes be, would not be durable. Many such a toy met its end on its first journey through moisture or the greed of mice. It was, however, a step on the way, and the bridge which made possible the passage from hand to mass production. The solution was found in papier mâché, a mixture of paper pulp with cement, sand, and meal. Its lightness and the fact that it is well-nigh unbreakable and yet cheap, and that it can be pressed into any shape, made it an ideal material for dolls' heads. Thüringen is therefore still the centre of the toy industry.

The latest district to take up the manufacture of toys by home-workers was the Erzgebirge of Saxony. For its rise it has to thank the fact that the mining industry, which at one time had been so flourishing there, could no longer earn a profit. The comparatively dense population was driven towards the end of the eighteenth century to find a new way of earning its bread, if it was not to starve. After several attempts the wood-carving industry took root here also. It would seem that they deliberately chose this home industry, tempted by the profitable returns which Sonneberg derived from it, for previous to this toys had only been made incidentally in the Erzgebirge. The new industry spread rapidly, so that fresh settlements sprang up, of which Seiffen, Olbernhau, and Grünhainichen were the principal. What differentiates the Saxon toys from those of the older makes was their conscious primitiveness. Simple but imposing are the little figures, and the collections of animals strung on a twisted ring to be torn off for a Noah's Ark or a farmyard are to this day popular. The charm of these objects lies precisely in the fact that they only suggest what they are meant to be, and thus excite the imagination of children more than elaborately modelled things of the kind. This new toy centre was soon able to compete with the older established ones, and the small gaily

coloured Saxon productions spread everywhere. They became popular objects of barter with the natives of Africa, and were as sought after in the East and West Indies as in America. In spite of all crises and set-backs, the toy industry in this region has actually developed as a home industry, and it is precisely here that we see the first tendencies to abandon the system of mechanical mass production which destroys all individuality, and return to a sound development of the craft based upon the homework of the people.

As in the Erzgebirge, so several other regions in Germany, blessed by nature with good supplies of wood, have sought to derive a profit from the manufacture of wooden toys; but for the most part these attempts failed. In the Rhön the State tried to give the industry a firm root through the medium of technical schools; but it is only a few examples, excellent it is true, and probably from the hand of one of the teachers in the school, which we have to show that though the intention was good, the soil had not the qualities necessary for this form of home industry. The tender shoot could only struggle painfully to life, it could never blossom. Nor have similar attempts in Silesia and in the Riesengebirge come to anything.

Toys were made of glass as well as of wood in the eighteenth and early nineteenth centuries, and in spite of their fragility soon became popular. Lauscha in Thüringen, and the Bavarian and Bohemian forests were the chief districts where they were made. (Nos. 204-206.) In Passau there were manufactured and marketed all manner of small objects, little jugs, glasses, spoons, figures of animals, and anything else that could be made of glass up to complete dolls' shops. (No. 271.)

Clay toys were made everywhere. Almost every country potter made little dolls' utensils, or even animals with whistles in them. (Nos. 209, 210.) A more than local importance, however, can only be ascribed to the glazed horsemen and cows made in great quantities, for the trade, in Heimberg, Canton Berne. And it is these toys which show most clearly how little primitive productions of the kind vary among themselves. We get here the perception forced upon us that simple hand-workers, who have not been schooled in the arts, always work within the same range of forms, to whatever people or to whatever age they belong. For this reason toys of this sort, whether they come from the Balkans or from Italy, whether made to-day or dug up from the graves of antiquity, at bottom do not appreciably differ the one from the other. They remain ever the same since they are made for the needs of one who has never yet changed in what he demands from playthings, namely, the child. (Pl. II., Nos. 17, 20, 21, 24-28, 225-227.)

The home industry in simple wooden toys has always been confined to Germany. No other country in Europe can show more than modest attempts, based for the most part on German models; as in Bohemia and France. (Nos. 221-228.) The greater part of the objects shown as of national make in museums and private collections turn out on closer inspection to be of German origin. It would almost seem as if in this field Germany has a greater intuitive understanding of the needs of the child than has her neighbours. That she has found the true key to the hearts of children of every nationality is proved by the unparalleled spread of her toys over the whole world, from the eighteenth century to the present day.

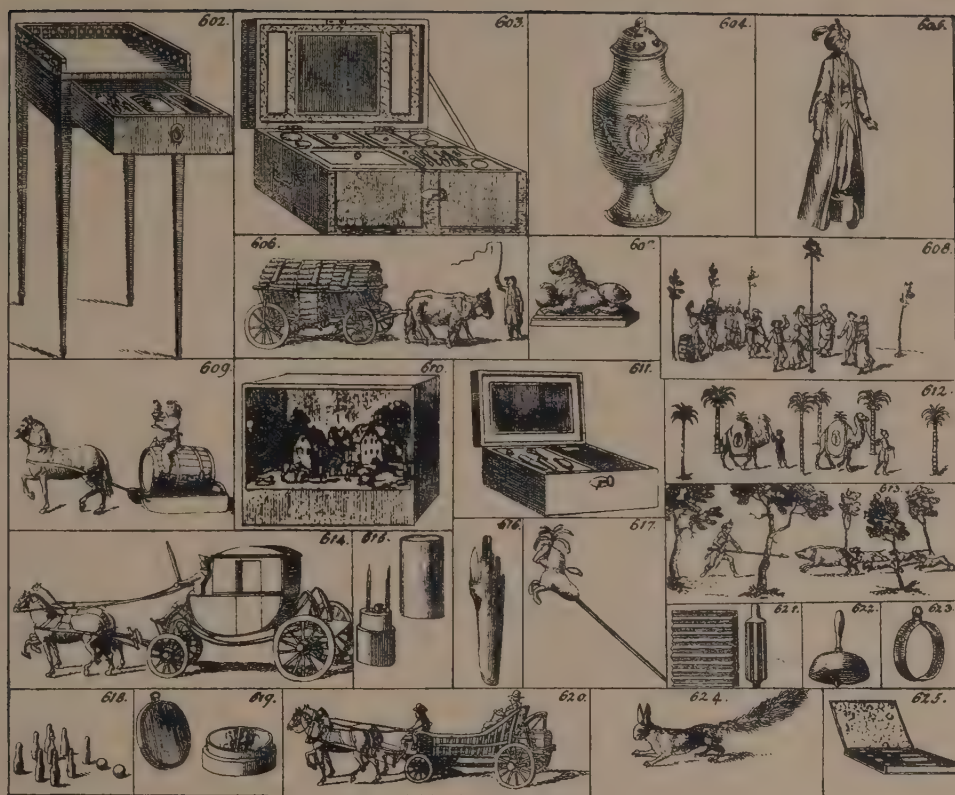
MANUFACTURE AND TRADE IN THE NINETEENTH CENTURY

THE Napoleonic age, which acts as a kind of link between the Rococo and Biedermeier periods, the former still depending on hand-workers, the latter, in intention at least, industrial, introduced many new things into the toy industry. Till about the year 1800 we have no very clear picture of what happened to the toy after it left the carver's and agent's hands. We do know that sale in shops, which we now regard as obvious, was by no means so general in the eighteenth century as it is to-day. We know exactly what the carver asked for his wares, for the price lists which have come down to us give us ample information on this point. What the purchaser, the ultimate link in the chain of trade, had to pay we hardly know at all. At the end of the eighteenth century the seller began to get into direct touch with his customers by means of catalogues. Price lists with illustrations of the separate objects come into use, and give us a new insight into the many-sidedness of the toy industry at the beginning of the nineteenth century. Apart from the very often gaily coloured sample books of individual resident agents in Sonneberg, Gröden, or Berchtesgaden, which are restricted to the representation of the products of their own districts, we have in particular the catalogues, or, as they were called, "Magazines" of the large toy houses. Of these perhaps the most important house in this connection was that of Georg Hieronymus Bestelmeier, in Nuremberg, of which specimen pages are given (pp. 54-57). This is the earliest known catalogue of the kind, and contains over 1,200 different entries. A pompously



Specimen page from Bestelmeier's catalogue

worded introduction asks the indulgence of the public for his "pedagogical magazine," and in well-known advertising style boasts of the superlative excellence of his designers, the wealth of objects, and the cheapness of his prices compared with those of similar articles previously produced. But in truth the whole procession of the children's toys of that day pass before us as we turn the leaves, and many a toy which was discovered in some corner or other, and found a place in some collection, may be seen included in this catalogue. Models from the Rococo period are still copied and sold, as for example the tin figures of the Hilperts. In addition to all kinds of dolls' rooms, shops, hunts, farmyards, etc., often executed in the most elaborate and costly manner, we find principally playthings of a technical nature, such as balancing toys, apparatus for optical, acoustic, and other physical experiments. Magic boxes and card tricks are also to be found. In fact, there is a comprehensiveness which seems to be almost greater than we should meet with in a similar compilation to-day. Bestelmeier



Specimen page from Bestelmeier's catalogue

asserts that all the toys have been made by Nuremberg craftsmen, since toys made abroad might not be sold in Nuremberg, lest harm should result to the local workers; but the merest glance at the illustrations will show that much is here offered which appears also in the catalogues of the Sonneberg and Gröden carvers. Printed illustrated price lists became commoner and commoner, and by the year 1850 almost every large speciality shop must have issued one. Means of distribution became easier and safer, and manufacturers more and more entered the phase of industrialism. The old restrictions which would only allow workers to manufacture within the strict limits of the regulations of their guild were ever being slackened, and the time was passing when, as at the beginning of the nineteenth century, the various trades, cabinet-makers, carvers, colourers, were not allowed to encroach on one another's domains.

These conditions of an enforced division of labour could not in the long run be maintained, and there arose a new method of manufacture



Specimen page from Bestelmeier's catalogue

in toy factories, though at first they were hardly factories in the modern sense of the word. The new workers were as much hand-workers as their predecessors, but they stood in a lower relation to the guild than the true hand-workers. The disposal of the toys was carried out as before through an agent, on commission.

But the removal of restrictions on labour brought other changes. In Nuremberg and Sonneberg there soon sprang up proper toy factories which themselves saw to the sale of their products; and thus a new element, competition, entered into the industry. The guilds had always seen to it that there should not be more masters in a town than the trade could easily support, and an expansion of his business beyond certain limits was impossible to an individual master, since he was restricted by the rigid rules of his guild from having more than a certain number of journeymen, i.e. workers. With the new freedom all



Specimen page from Bestelmeier's catalogue

this changed. Each proprietor could make what he wished as he wished, and could engage as many hands as he chose. Development was not rapid at the outset, especially in the toy industry. The well-organized middlemen who were maintained by a number of small but profitable transactions could not so quickly be got rid of. Other factors had to contribute in order to hasten the passage from hand to factory labour.

If we look through the old catalogues of the beginning of the nineteenth century, we shall see that wooden toys greatly predominate. If metal is used at all it is mostly brass. Base metal hardly plays any rôle as yet. This is wholly changed in the mid years of the century. The ever-growing popularity of mechanical toys led to their manufacture by numbers of tinsmiths in Nuremberg. In the domain of wooden toys there was at first little change; but even this had altered by the middle of the century. In Sonneberg there had for long been the so-called "pressed" goods, made of papier mâché, which even in the absence of machinery allowed a certain measure of mass production. In 1815

the technique of sheet metal working was discovered, and it became possible to stamp out of metal all kinds of plastic objects. The process was, however, not at first used for toys. In the Biedermeier period it served for the manufacture of the metal furniture ornaments so popular at the time. In about 1850 sheet metal workers came to Nuremberg, though for some years prior to this stamped goods had been made in Fürth and Burgfarnbach. With the introduction of the new process the foundations were first laid of the rise of Nuremberg and the neighbouring town of Fürth in the field of wholesale toy production. As in every other industry, the growth of mass production forced the hand-worker into the background. He became a mere factory hand, and the individual touch which invests the older toys with such charm vanished utterly. The metal toys of the new period met with a good deal of hostility. Yet we cannot deny that they may fulfil a definite mission. Much that is made of metal may not really be appropriate to that substance; but the mechanical inventions which it could introduce to the child's understanding became its true domain. These toys provide us at times with reminders, which will be of information to future generations, of how these technical novelties looked in their beginnings. Much that is now common property to the whole world was thirty years ago a thing to be wondered at. The primitiveness of the motor-cars of the 'nineties, the manner in which those unmanageable vehicles were steered, or the high-wheeled bicycle, that now almost forgotten forerunner of the modern "bike," all these are brought clearest to our remembrance by little toy models stamped out of metal. (No. 303.) They are, however, too, the last representations of children's toys of bygone days.



Child with toys
Woodcut after Otto Speckter, 1833

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Pulp animals from Bestelmeier's catalogue

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1. Vienna, Sammlung Figdor Ht. 5 in.
Coptic stuff doll from Akhmin Panapolis; ca. A. D. 500



2.

Paris, Louvre

Ht. $1\frac{3}{4}$ in.



3.

London, British Museum

Ht. $1\frac{7}{8}$ in.

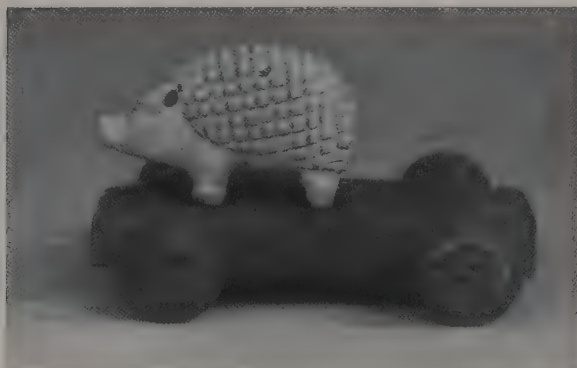


4.

Alexandria, Museum

Ht. $8\frac{1}{2}$ in.

2. Lion from Susa in Persia, of Limestone; ca. B. C. 1100
3. Tiger with movable jaws; late Egyptian; ca. B. C. 1100
4. Wooden horse on wheels; late Egyptian; ca. B. C. 500



5. Paris, Louvre Ht. $1\frac{3}{4}$ in.



6. Berlin, Aegyptisches Museum Ht. $3\frac{1}{8}$ in.



7. London, British Museum Ht. $2\frac{3}{4}$ in.

5. Porcupine from Susa in Persia, of Limestone; ca. B. C. 1100
6. Wooden crocodile with movable jaws; Egyptian, ca. B. C. 1100
7. Painted wooden cows; Egyptian, B. C. 2500—2000



8.

Munich, Sammlung Antiker Kleinkunst

Ht. $2\frac{1}{2}$ in.



9.

Leyden, Museum

Ht. $4\frac{5}{8}$ in.

8. Small wooden figures with movable arms; Egyptian ca. B. C. 2000

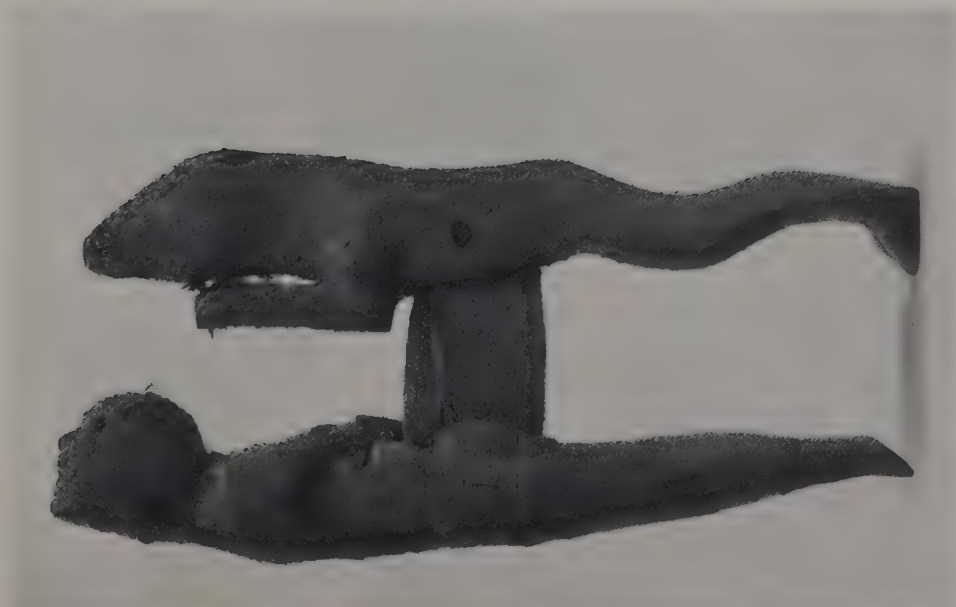
9. Bread kneader, movable wooden toy; Egyptian, ca. B. C. 2000



10.

Leyden, Museum

Ht. $4\frac{1}{4}$ in.



11.

London, British Museum

Ht. 4 in.

10. Ichneumon with snake; Egyptian, ca. B. C. 2000

11. Negro with animal, movable toy; Egyptian, ca. B. C. 2000



12.

London, British Museum

Ht. $7\frac{3}{4}$ in.

Egyptian dolls; ca. B. C. 2000



13.

Vienna, Sammlung Figdor

Ht. $8\frac{1}{4}$ in.

Coptic stuff doll from Akhmin Panapolis; ca. A. D. 600



14.

London, British Museum

Ht. $2\frac{1}{8}$ in.

Terracotta doll from Corinth; ca. B. C. 500



II

Constantinople, Private Collection

Ht. $6\frac{3}{8}$ in.

Horseman of clay, from Rhodes; ca. 2nd Millenium B. C.



15.

Paris, Musée de Cluny

Ht. $8\frac{1}{4}$ in.

Coptic wooden doll; ca. A. D. 600



16. London, British Museum Ht. $2\frac{1}{2}$ in.



17.

Munich, Sammlung Antiker Kleinkunst

Ht. $8\frac{1}{2}$ in.

16. Vase with representations of children's playthings; Greek, ca. B. C. 400

17. Terracotta horsemen; Greek, ca. B. C. 400



18. London, British Museum Ht. $1\frac{1}{2}$ in.



19. London, British Museum Ht. $2\frac{5}{8}$ in.



20. Munich, National Museum Ht. $4\frac{1}{4}$ in.

18. Wagon, of lead, from Smyrna; Greek, ca. B. C. 200

19. Doll's furniture, of lead; Roman, ca. A. D. 100

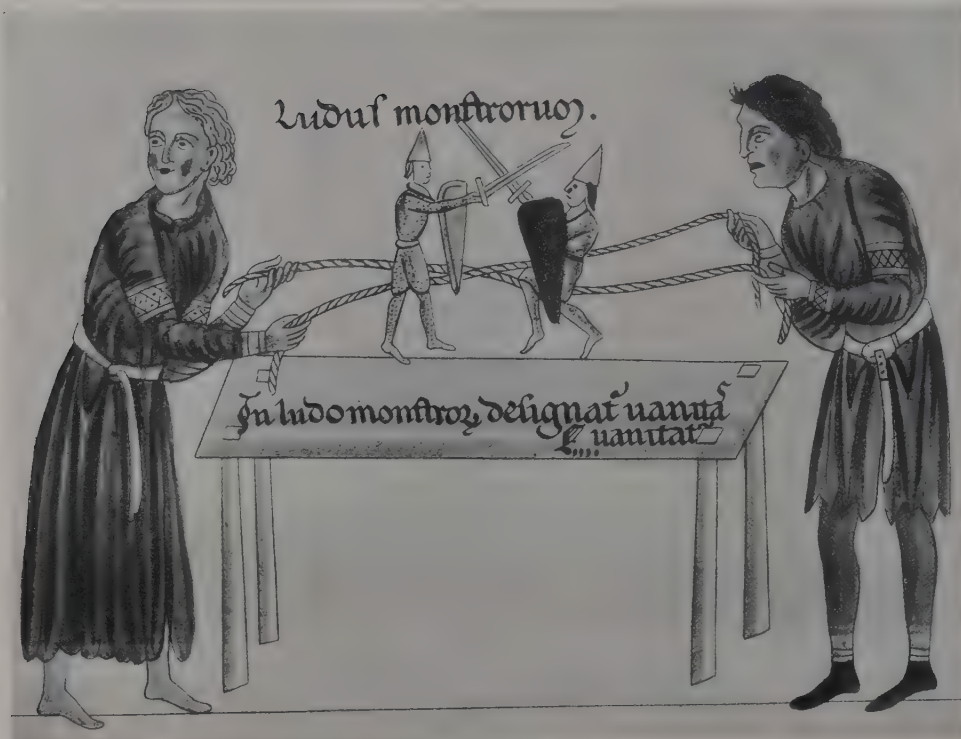
20. Clay animals as rattles, from a Roman Province; ca. A. D. 200



21.

Strasburg, Prähistorisches Museum

Ht. $5\frac{3}{4}$ in.



22.

Formerly in the Strasburg Library, burnt in 1870

21. Knight with saddled horses, of clay; German, XIIIth Century
22. Children at play from the *Hortus deliciarum* of Herrad von Landsperg (Abbess of Hohenburg 1167—1195); ca. 1180



23.

Páris, Musée de Cluny

Ht. $2\frac{3}{4}$ in.



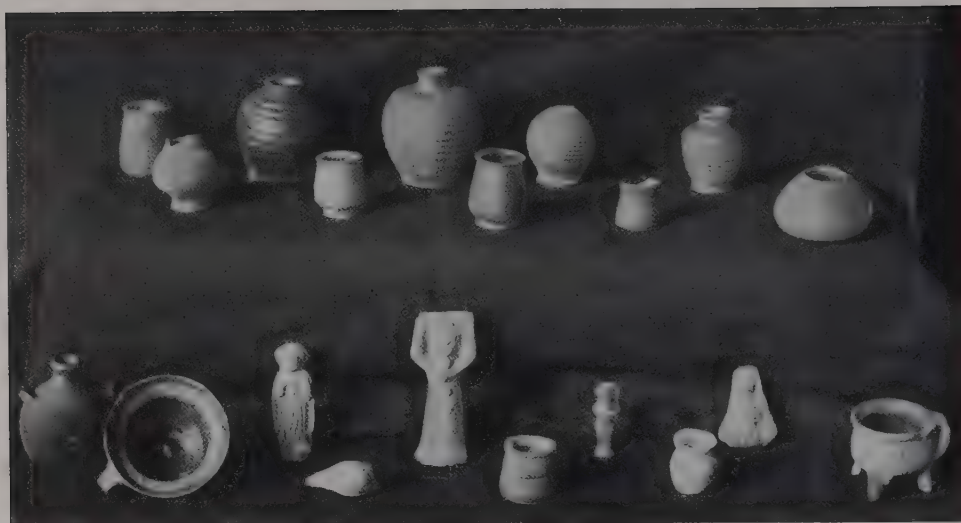
24.

Bischofsheim, Museum

Ht. $2\frac{1}{2}$ in.

23. Tin horsemen; French, XIIIth century

24. Clay playthings; German, ca. 1250



25.

Jena, Museum

Ht. $1\frac{7}{8}$ in.



26.

Strasburg, Prähistorisches Museum

Ht. $5\frac{1}{2}$ in.

25. Mediaeval doll's utensils; German, XIVth Century

26. Clay dolls; German, XIIth Century



27.

Sonneberg, Museum

Ht. $19\frac{1}{2}$ in.

Gothic clay doll; Nuremberg, ca. 1450



28. Ht. 4 1/4 in.



Ht. 3 in.



Ht. 4 1/4 in.

Stuttgart, Landes Gewerbe Museum



29.

Vienna, Kunsthistorisches Museum

Ht. 5 in.

28. Clay figures; German, ca. 1520

29. Bronze knights; German, ca. 1520



III

Munich, National Museum

Ht. $14\frac{7}{8}$

Knight in tourney array, bearing the arms of the patrician Nuremberg family of Holzschuher; German, ca. 1520



30.

Nuremberg, Germanisches Museum

Ht. $23\frac{3}{8}$ in.

Wooden horse on wheels; German, end of XVIth Century



31.

Vienna, Sammlung Figdor

Ht. $30\frac{3}{8}$ in.

Spanish doll; end of XVIth Century



32.

Paris, Collection d'Allemagne

Ht. 29¹/₄ in.

French doll; end of XVIth Century

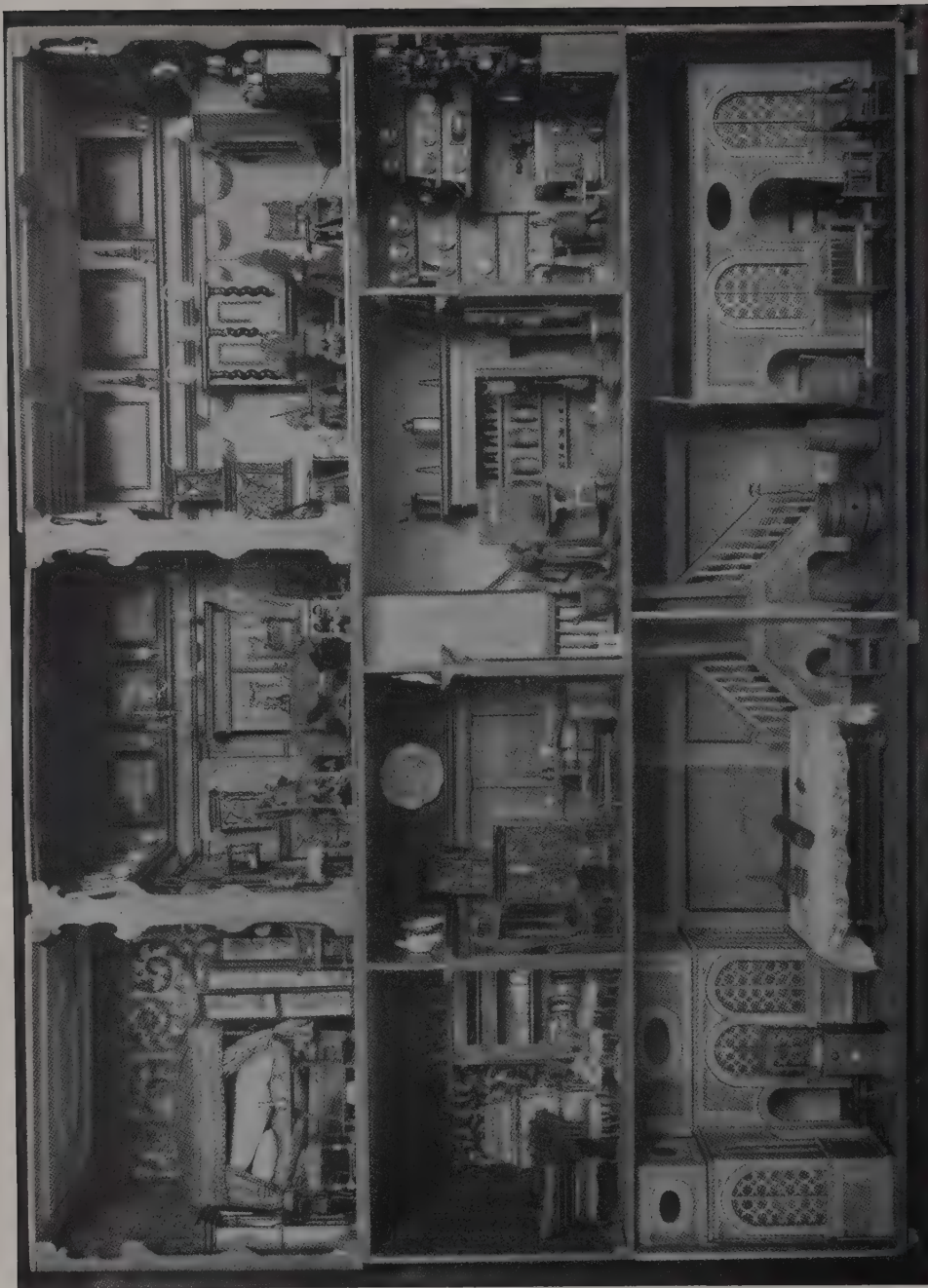


33.

Nuremberg, Germanisches Museum
South German doll's house; ca. 1600

Ht. $95\frac{1}{2}$ in.





Ht. 60 in.

Berlin, Schlossmuseum

Doll's house, from Ulm; Dutch ca. 1670



IV

Berlin, Schlossmuseum

Bedroom of a doll's house, from Ulm; ca. 1600

Ht. 21 ³/₈ in.



36.

Nuremberg, Germanisches Museum

Ht. $19\frac{1}{2}$ in.



37.

Munich, National Museum

Ht. $21\frac{1}{2}$ in.

36. Drinking room of a Nuremberg doll's house; ca. 1600

37. Dining room of a South German doll's house; beginning of the XVIIth Century



38.

Vienna, Sammlung Figdor

Ht. $7\frac{3}{8}$ in.



39.

Vienna, Sammlung Figdor

Ht. $10\frac{1}{2}$ in.

38. Chairs from a doll's house; Ulm, ca. 1600
39. Cabinet bed from a doll's house; Ulm, ca. 1600



40. Vienna, Sammlung Figdor Ht. $13\frac{1}{4}$ in.

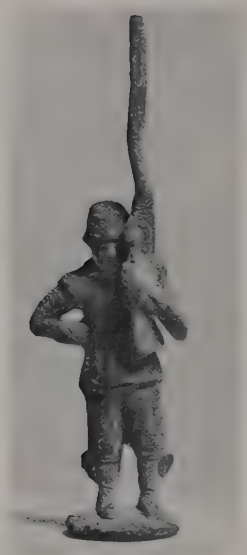


41.

Vienna, Sammlung Figdor

Ht. $12\frac{1}{2}$ in.

40. Cupboard from a doll's house; Ulm, ca. 1600
 41. Cupboard from a doll's house; Ulm, dated 1568



42. Paris, Cluny Ht. $2\frac{1}{4}$ in.



43. Augsburg, Maximilians Museum Ht. $2\frac{1}{2}$ in.



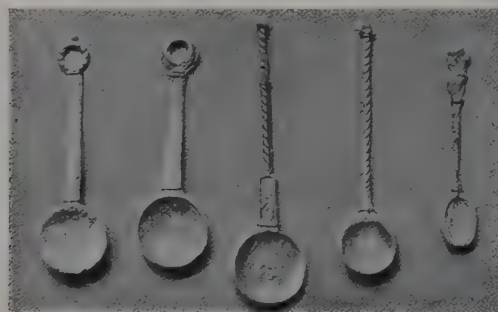
44. Ht. $2\frac{1}{4}$ in.
Paris, Cluny



45. Ht. $2\frac{1}{8}$ in.
Paris, Cluny



46. Ht. $2\frac{1}{4}$ in.
Munich, Sammlung Lämmle



47. Paris, Cluny Ht. $2\frac{1}{4}$ in.

Tin and Brass playthings for a doll's house; German and French, XVIIIth Century



48. Munich, National Museum Ht. $5\frac{5}{8}$ in.



49. Munich, National Museum Ht. $2\frac{3}{4}$ in.



50. Nuremberg, Germanisches Museum Ht. $2\frac{3}{4}$ in.

48. German doll; XVIIth Century

49. Clay figures; South German, late XVIIth Century

50. Bridal procession, clay; South German, late XVIIth Century



51.

Paris, Collection Seligmann

Ht. 15 $\frac{1}{2}$ in.

English doll; end of the XVIIIth Century



V

Paris, Musée des Arts décoratifs

Ht. 35¹/₄ in.

Italian doll of the middle of the XVIIth Century



52.

Stockholm, Nordiska Museet



Ht. $2\frac{7}{8}$ in.



53.

Stockholm, Nordiska Museet



Ht. $2\frac{7}{8}$ in.

Swedish dolls end of the XVIIth Century



54.

Utrecht, Central Museum

Ht. $7\frac{3}{8}$ in.

Domestics from the Utrecht doll's house; ca. 1670



55.

Utrecht, Central Museum

Ht. $7\frac{3}{8}$ in.

Lady with doctor from the Utrecht doll's house; ca. 1680

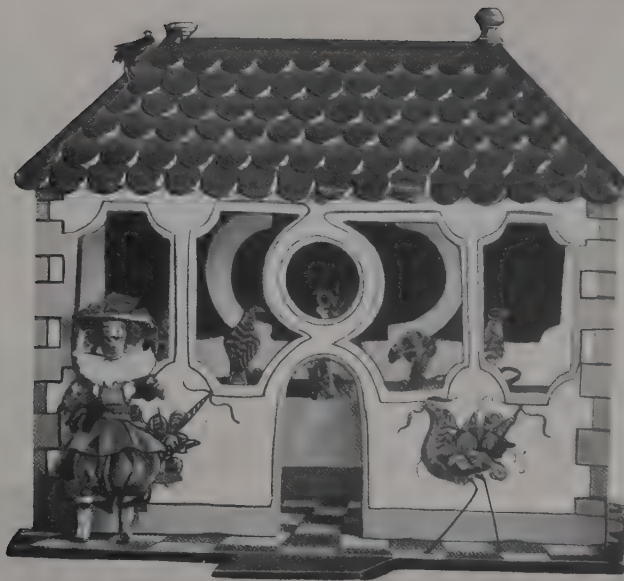


56.

Munich, National Museum

Ht. 14 in.

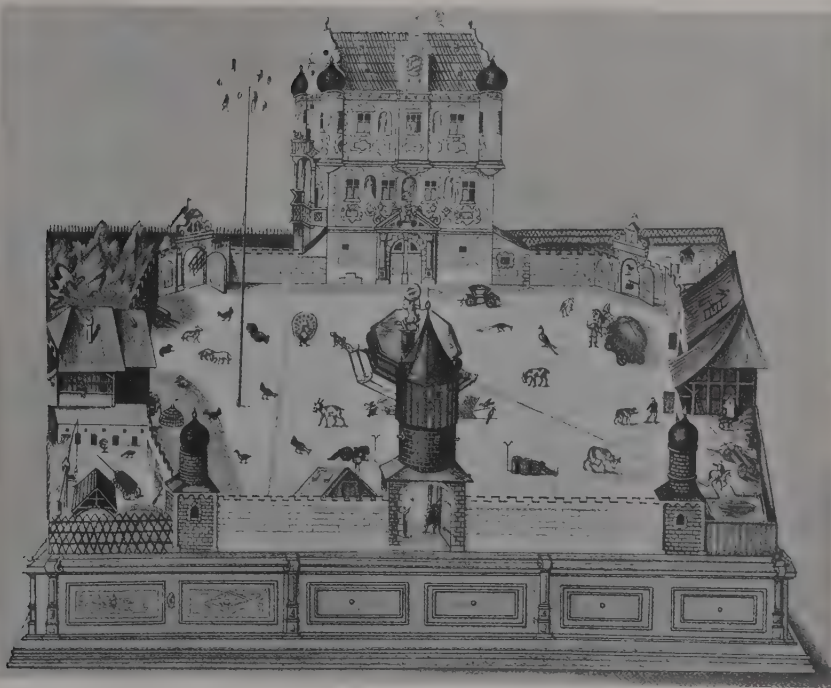
Gustavus Adolphus of Sweden as a doll; German, middle of the XVIIth Century



57.

Upsala, University

Ht. $4\frac{7}{8}$ in.



58.

57. Falconry from the art cabinet of Upsala; Augsburg, ca. 1630

58. A lost house and courtyard by Hainhofer, from a water colour drawing; ca. 1640



59.

Haarlem, Private Collection

Ht. 68 in.

Doll's house belonging to the van Tienhoven family; Dutch, ca. 1750



60.

The Hague, Gemeente Museum
Doll's house; Dutch, ca. 1743

Ht. 72 in.



Ht. 15 1/4 in.

Utrecht, Central Museum

Drawing room from the Utrecht doll's house; Dutch, ca. 1670



62.

The Hague, Gemeente Museum

Bedroom from the doll's house at The Hague; Dutch, ca. 1743

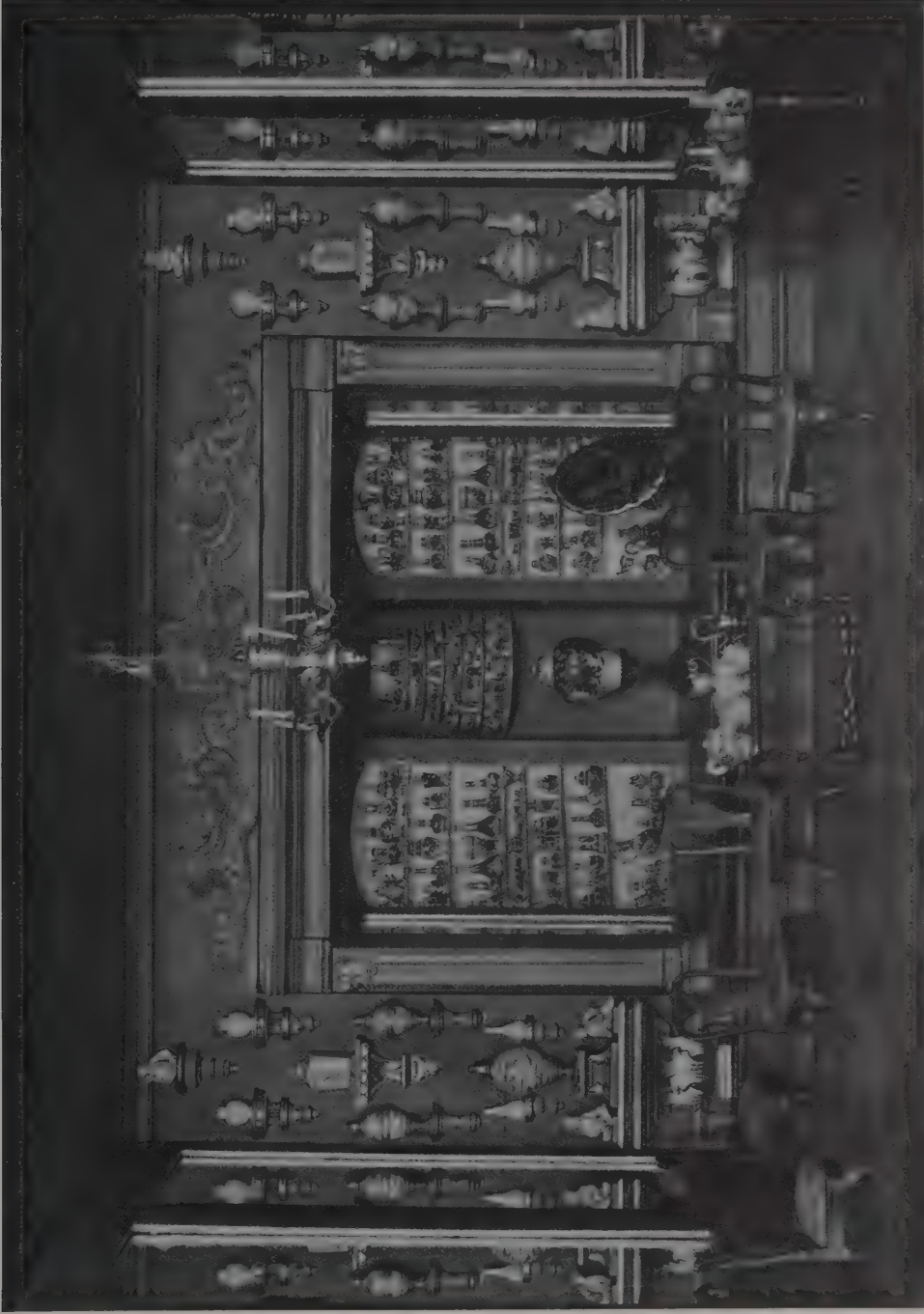
Ht. 11 3/4 in.

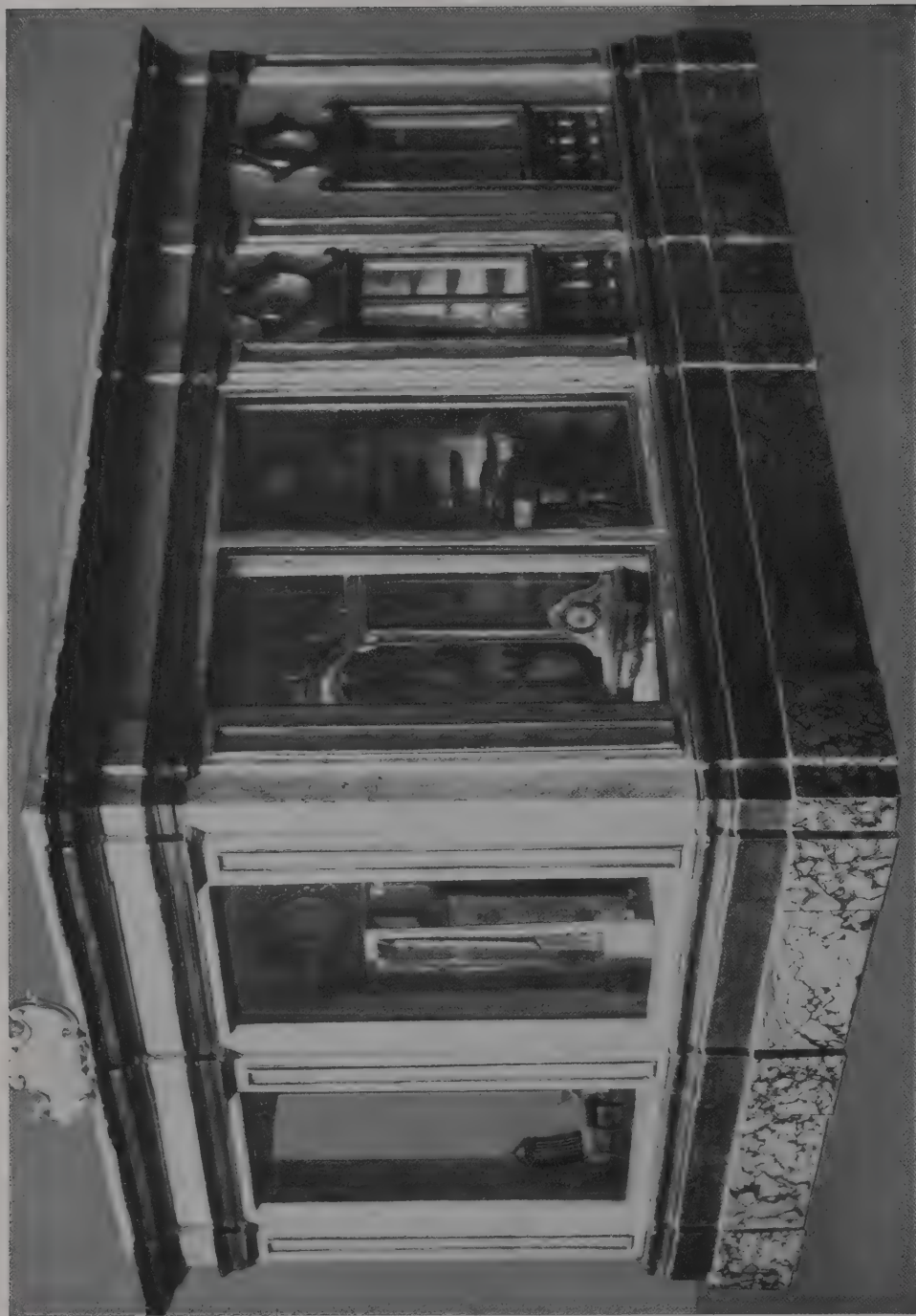


Graveland bei Hilversum, Private Collection

Study from the doll's house of the Blauw family; Dutch, ca. 1750

Ht. 58 1/8 in.

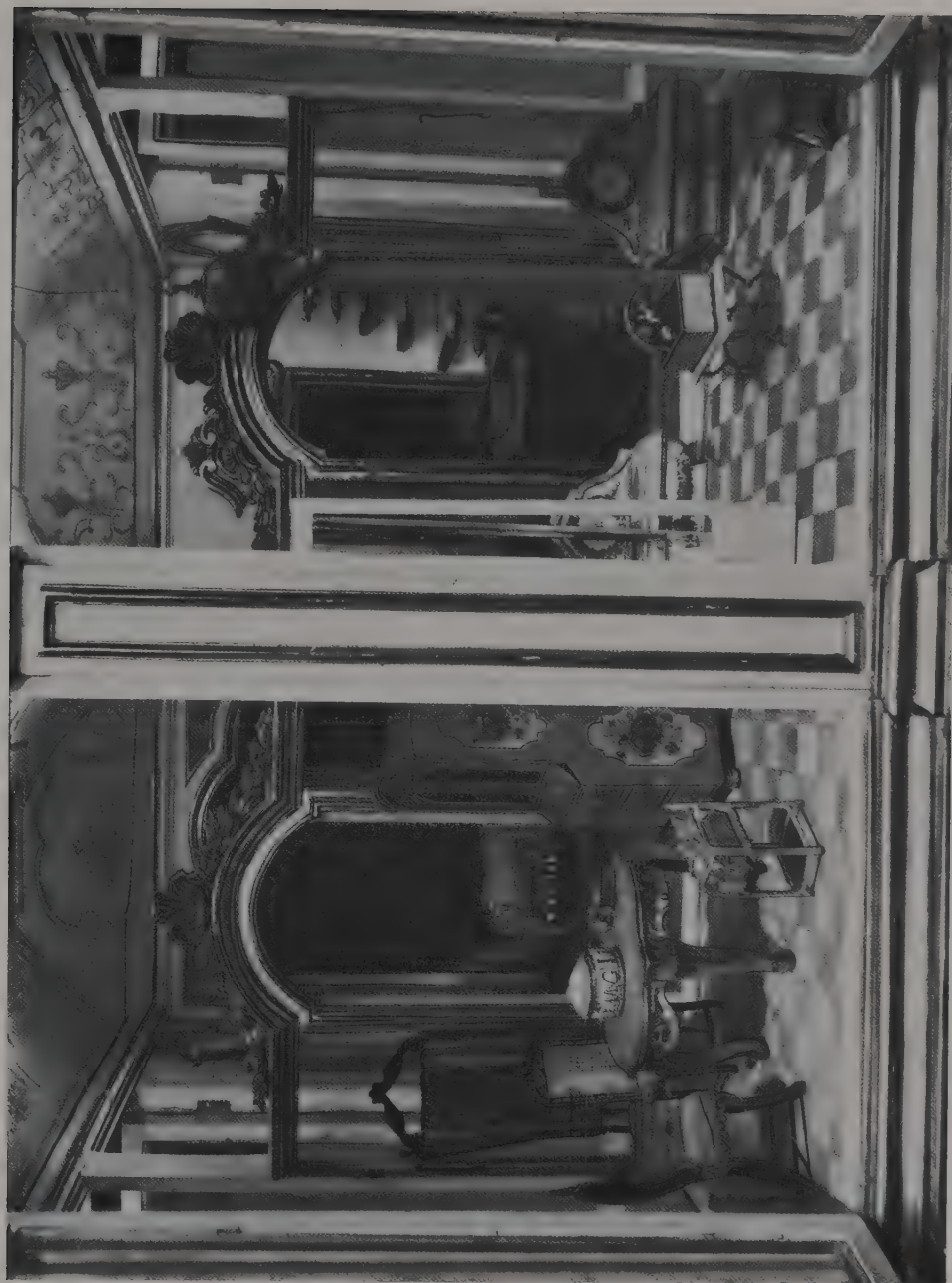




Bologna, Pinacoteca

Italian doll's house; ca. 1700

Ht. $28\frac{1}{4}$ in.



66.

Bologna, Pinacoteca

Rooms in the Italian doll's house; ca. 1700

Ht. 28 1/4 in.

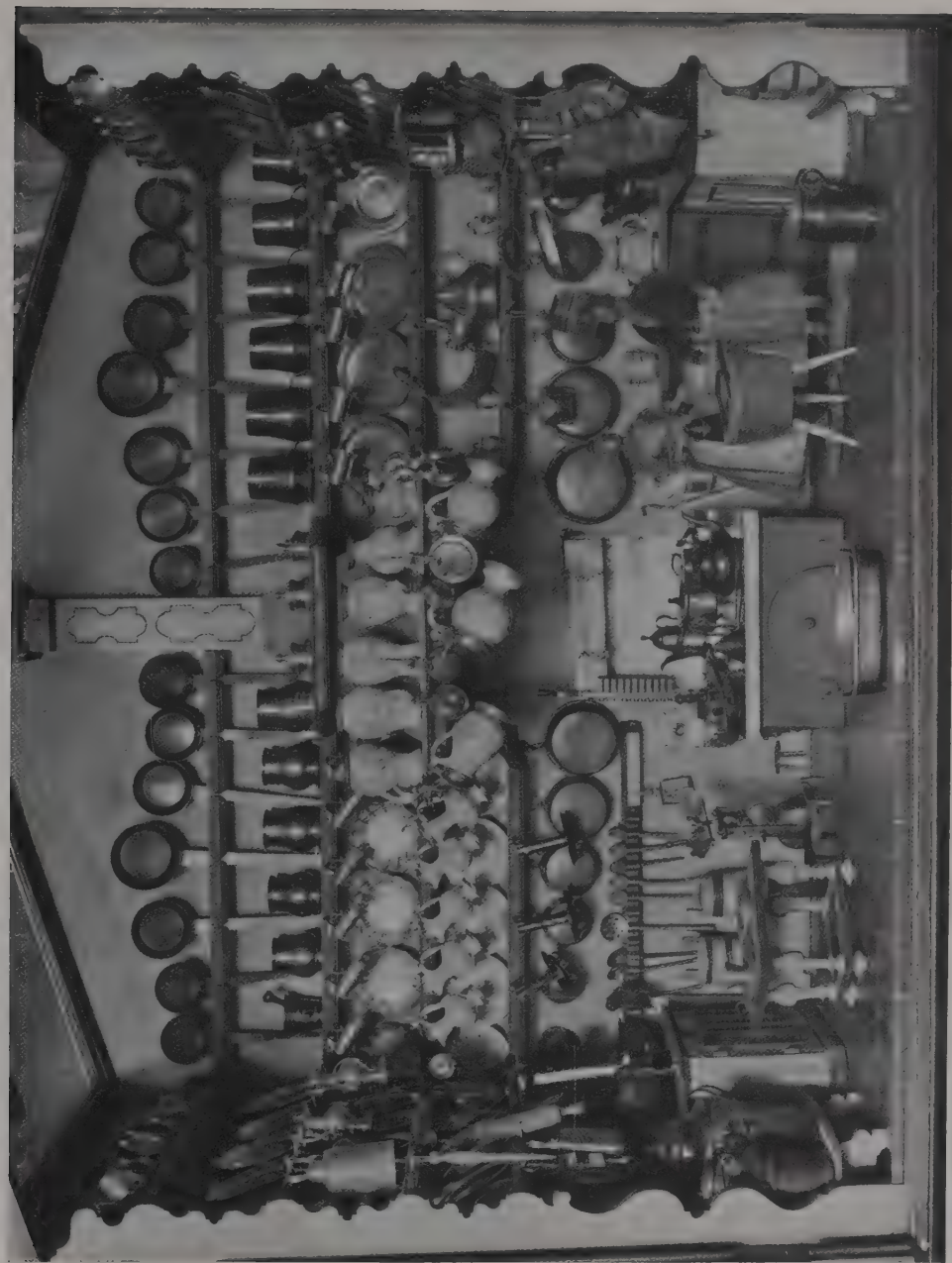


67.

Munich, National Museum

Kitchen in a doll's house; XVIIIth Century

Ht. $21\frac{3}{4}$ in.



68.

Berlin, Schlossmuseum

Kitchen in a doll's house; South German, 1743

Ht. 35 in.



69.

The Hague, Gemeente Museum

Ht. $14\frac{1}{4}$ in.

Entrance hall of the doll's house at The Hague; Dutch, ca. 1743



70.

Utrecht, Central Museum

Ht. $14\frac{5}{8}$ in.



71.

Utrecht, Central Museum

Ht. $14\frac{5}{8}$ in.

70 and 71. Ironing room and kitchen in the Utrecht doll's house; Dutch, ca. 1670



72.

Augsburg, Maximilians Museum

Ht. 7 in.



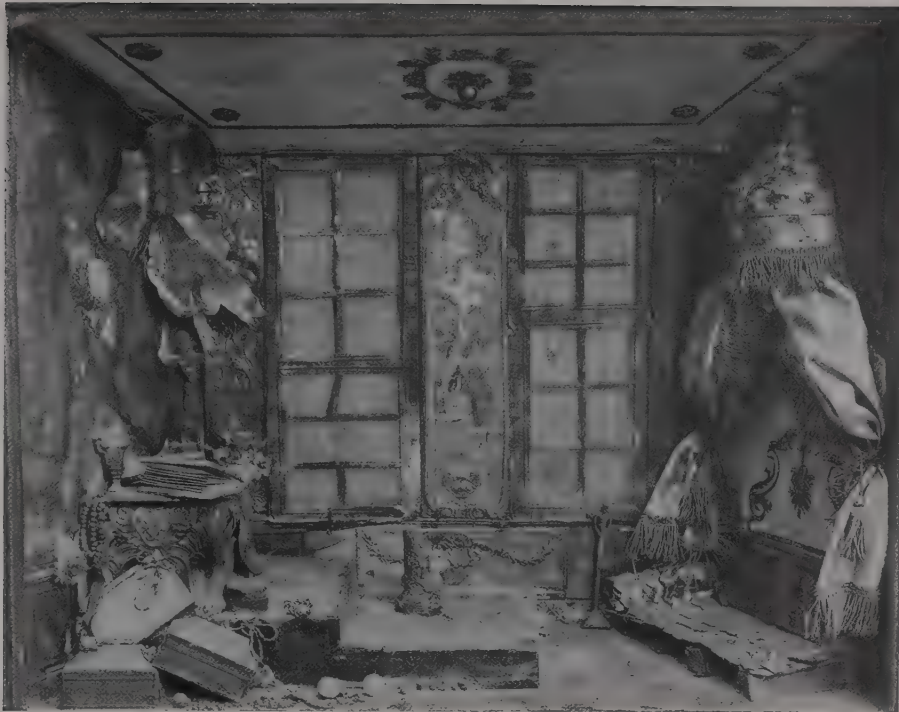
73.

London, Victoria and Albert Museum

Ht. 14 in.

72. Rococo doll's room; German, ca. 1750

73. Doll's room; English, XVIIIth Century



74.

Paris, Collection d'Allemagne

Ht. $17\frac{5}{8}$ in.



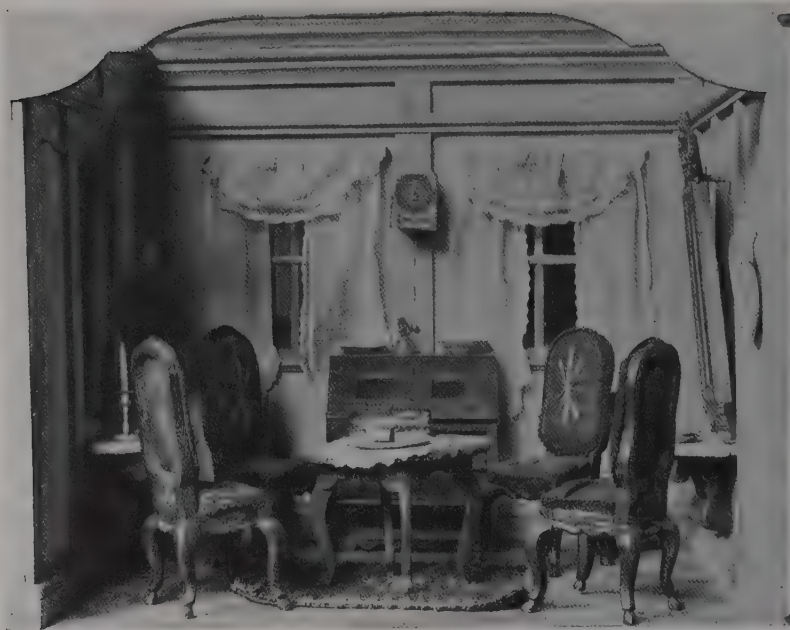
75.

Passau, Museum

Ht. $15\frac{1}{2}$ in.

74. Doll's room of Mme. de Maintenon, changed into a penitent's closet; French, XVIIIth Cent.

75. Doll's room; German, XVIIIth Century



76.

Nuremberg, Germanisches Museum

Ht. $15\frac{1}{2}$ in.



77.

Munich, National Museum

Ht. $21\frac{3}{8}$ in.

76. Doll's room; German, XVIIIth Century

77. Room in a doll's house; German, XVIIIth Century

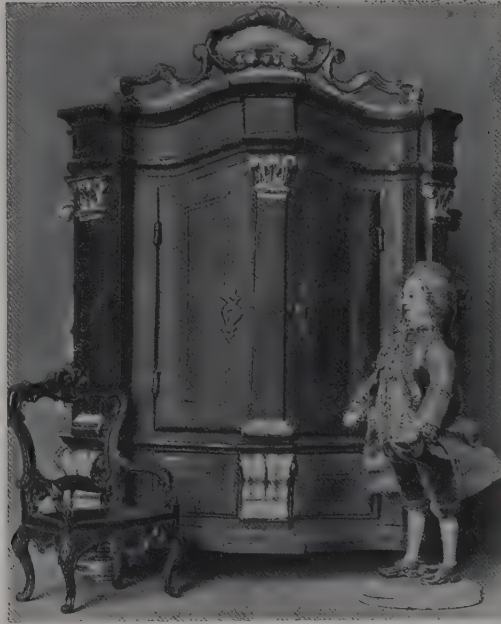


78.

Paris, Musée Carnavalet

Ht. $9\frac{3}{4}$ in.

Doll's bed; French, XVIIIth Century



79. Stuttgart, Landes Gewerbe Museum Ht. 12 $\frac{1}{2}$ in.



80. Paris, Musée des Arts décoratifs Ht. 12 $\frac{7}{8}$ in.

79. Furniture with doll; German XVIIIth Century

80. Toilet table; French, XVIIIth Century



81. Ht. $5\frac{1}{2}$ in.
New York, Courtesy of the Metropolitan Museum of Art



82. Munich, National Museum Ht. $15\frac{1}{2}$ in.

81. Doll's chair of the Colonial period in America, ca. 1780

82. Furniture with doll; German, XVIIIth Century



83.

The Hague, Gemeente Museum

Ht. $9\frac{3}{8}$ in.



84.

Munich, National Museum

Ht. $9\frac{3}{4}$ in.

83. Cabinets in a doll's house; Dutch, ca. 1750

84. Stoves for the doll's house; German, XVIIIth Century



85.

Nuremberg, Germanisches Museum

Ht. 12 $\frac{1}{2}$ in.



86.

Munich, National Museum

Ht. 9 $\frac{3}{4}$ in.

85. Glass Cabinet with faience ware; German, XVIIIth Century

86. Stoves for the doll's house; German, XVIIIth Century



87.

Munich, Antiquitäten-Sammlung Lämmle

Ht. $1\frac{3}{4}$ in.



88.

Munich, Private Collection

Ht. $2\frac{1}{2}$ in.



89.

Munich, Antiquitäten-Sammlung Lämmle

Ht. $1\frac{3}{4}$ in.

Figures and utensils of silver and tin for the doll's room; German, XVIII—XIXth Centuries



90.

The Hague, Gemeente Museum

Ht. 2 in.



91.

Coblenz, Museum

Ht. 2 1/4 in.



92.

Munich, Antiquitäten-Sammlung Lämmle

Ht. 3 1/8 in.

Utensils of silver, stoneware, and faience for the doll's house;
German, XVIIIth and XIXth Centuries



93.

Paris, Musée des Arts décoratifs
French doll; XVIIIth Century

Ht. $20\frac{1}{4}$ in.



VI

Nuremberg, Germanisches Museum

Ht. $20\frac{1}{4}$ in.

German doll of the rococo period



94.

Nuremberg, Germanisches Museum

Ht. $17\frac{1}{2}$ in.

German doll; ca. 1750



95.

Munich, National Museum

Ht. $11\frac{1}{4}$ in.

Child with doll; German, XVIIIth Century



96.

Zürich, Private Collection

Ht. 20¹/₄ in.

German dolls; XVIIIth Century



97.

London, Victoria and Albert Museum

Ht. $26\frac{5}{8}$ in.

English doll; XVIIIth Century



98.

London, Victoria and Albert Museum

Ht. 28 $\frac{1}{4}$ in.

English doll; beginning of the XVIIIth Century



99. Nuremberg, Germanisches Museum Ht. 22 in.



100.

London, Victoria and Albert Museum

Ht. 17 $\frac{1}{2}$ in.

99. German doll; XVIIIth Century

100. English dolls; XVIIIth Century



101. Augsburg, Maximilians Museum Ht. $17\frac{7}{8}$ in.



102.

London, Victoria and Albert Museum

Ht. $17\frac{1}{2}$ in.

101. German doll; XVIIIth Century

102. English dolls; XVIIIth Century



103.

Stuttgart, Landes Gewerbe Museum
German doll; XVIIIth Century

Ht. 15 in.



104. Munich, National Museum Ht. $6\frac{3}{4}$ in.



105. Nuremberg, Germanisches Museum Ht. $17\frac{7}{8}$ in.



106. Passau, Private Collection

Ht. 7 in.

104 and 105. German dolls; XVIIIth Century

106. Negress with child and animals of gold thread; German, XVIIIth Century



107.

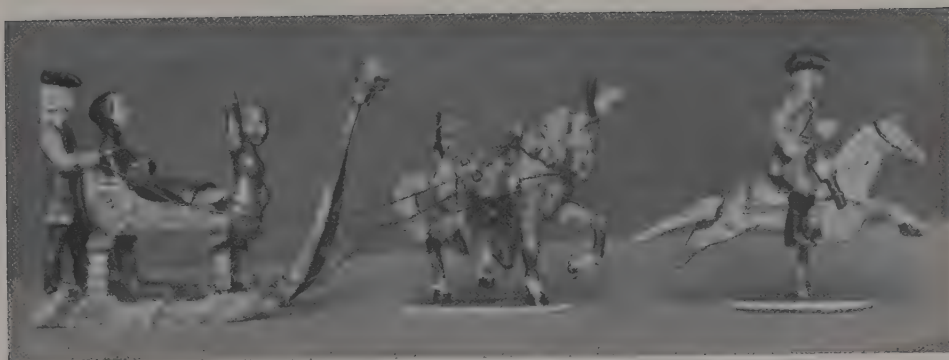
Munich, National Museum

Ht. $20\frac{5}{8}$ in.

Bavarian soldiers of the XVIIIth Century



VII
Munich, National Museum
Bavarian soldiers of the middle of the XVIIIth Century
Ht. 13 7/8 in.



108.

Stuttgart, Landes Gewerbe Museum

Ht. $1\frac{3}{4}$ in.



109.

New York, Courtesy of the Metropolitan Museum of Art

Ht. $10\frac{7}{8}$ in.

108. Sledge party of wood; German, XVIIIth Century

109. Wooden sledge; N. America, beginning of the XIXth Century



110. Paris, Musée de l'Armée Ht. $7\frac{3}{4}$ in.



111. Paris, Musée de l'Armée Ht. $5\frac{7}{8}$ in.

110. Mameluke; toy belonging to the son of Napoleon I, ca. 1810

111. Canon; toy belonging to the son of Louis XVI; end of the XVIIIth Century



112. Nuremberg, Germanisches Museum Ht. $3\frac{3}{4}$ in.



113.

Berlin, Museum Schloss Monbijou

Ht. 13 in.

112. Mounted trumpeter; German, XVIIIth Century

113. Drum and Cuirass; toys belonging to Frederick the Great; beginning of the XVIIIth Cent.



114.

Nuremberg, Germanisches Museum

Ht. $4\frac{1}{2}$ in.



115.

Paris, Collection d'Allemagne

Ht. $7\frac{3}{4}$ in.



116.

Augsburg, Maximilians Museum

Ht. 2 in.

114. Clockwork carriage, of lead; German, XVIIIth Century

115. Carriage, of wood; French, XVIIIth Century

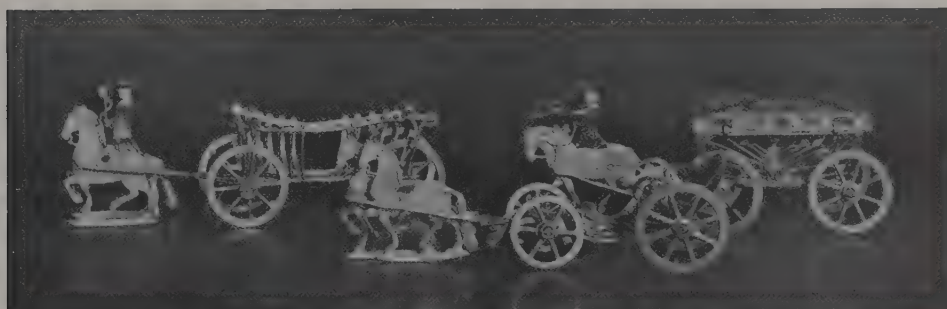
116. Carriage, of silver; German, end of the XVIIIth Century



117.

Munich, National Museum

Ht. $4\frac{1}{2}$ in.



118.

Augsburg, Maximilians Museum

Ht. $1\frac{3}{4}$ in.



119.

Copenhagen, Dansk Folke Museum

Ht. $21\frac{3}{4}$ in.

117. Clockwork carriage, of lead; German, XVIIIth Century

118. Tin carriages; German XVIIIth Century

119. Carriage, of pasteboard; Danish, XVIIIth Century



120. Nuremberg, Germanisches Museum Ht. 5 in.



121. Zürich, Private Collection Ht. 1½ in.



122. Zürich, Private Collection Ht. 1½ in.

German tin soldiers; end of the XVIIIth Century



123. Nuremberg, Germanisches Museum Ht. 5 in.



124

Nuremberg, Germanisches Museum

Ht. 2 $\frac{1}{4}$ in.



125.

Zürich, Private Collection

Ht. 3 $\frac{1}{8}$ in.

123. Frederick the Great; tin figure by J. Hilpert, 1777
124 and 125. German tin soldiers; end of the XVIIIth Century



126.

Nuremberg, Germanisches Museum

Ht. $9\frac{3}{8}$ in.



127.

Paris, Collection d'Allemagne

Ht. $3\frac{1}{8}$ in.

126. Ship, of tin; Nuremberg, ca. 1780

127. Ambulance wagon, of tin, beginning of the XVIIIth Century



128. Augsburg, Maximilians Museum Ht. $8\frac{1}{8}$ in.



129. Paris, Collection d'Allemagne Ht. $6\frac{3}{8}$ in.

128. Ship, of tin, Nuremberg; ca. 1780

129. Close of market scene, of tin; beginning of the XVIIIth Century



130.

Munich, National Museum

Ht. $2\frac{3}{4}$ in.



131.

Zürich, Private Collection

Ht. $4\frac{5}{8}$ in.



132.

Zürich, Private Collection

Ht. $3\frac{1}{2}$ in.

Tin figures by J. Hilpert; Nuremberg, ca. 1780



133.

Munich, National Museum

Ht. $2\frac{3}{4}$ in.



134.

Augsburg, Maximilians Museum

Ht. $2\frac{3}{4}$ in.



135.

Munich, National Museum

Ht. $2\frac{3}{4}$ in.

Tin figures by J. Hilpert; Nuremberg, ca. 1780



136.

Munich, National Museum

Ht. 22 $\frac{1}{4}$ in.

Cupboard with miniature toys; German, XVIIIth Century



137.

Nuremberg, Germanisches Museum

Ht. 23 $\frac{1}{2}$ in.

Lottery stall; German, XVIIIth Century



138.

Paris, Musée de Cluny

Ht. $22\frac{5}{8}$ in.

Sedan chair with doll; French, XVIIIth Century



139.

Munich, National Museum

Ht. 10 $\frac{1}{2}$ in.



140.

Nuremberg, Germanisches Museum

Ht. 46 $\frac{3}{4}$ in.

139. Sledge of wood; German, XVIIIth Century

140. Seesaw; German, end of the XVIIIth Century



141.

Dresden, Volkskunst Museum

Ht. $8\frac{1}{2}$ in.



142.

Weissenburg, Museum

Ht. $5\frac{3}{8}$ in.

141. German paper dolls, ca. 1800

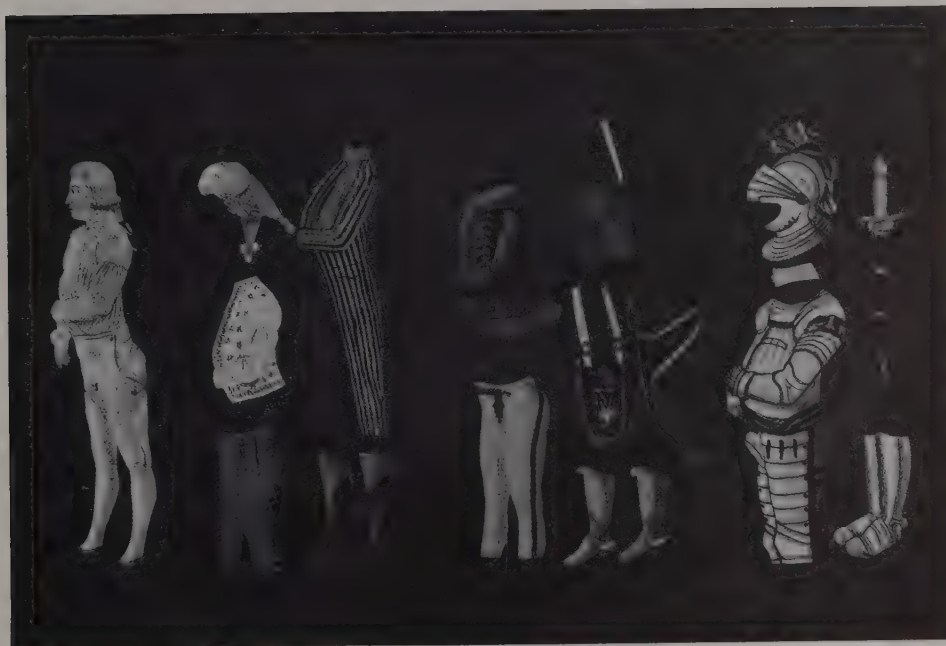
142. German dolls to dress and undress; end of the XVIIIth Century



143.

Stuttgart, Landes Gewerbe Museum

Ht. $3\frac{3}{4}$ in.



144.

Weissenburg, Museum

Ht. $5\frac{1}{2}$ in.

143. Peepshow with Freemasons' lodge; German XVIIIth Century

144. German dolls to dress and undress; end of the XVIIIth Century



145.

Munich, National Museum

Ht. 12 in.



146.

Munich, National Museum

Ht. 11 $\frac{1}{4}$ in.

Toy books, for cutting out. Marketplace and nursery; German, end of the XVIIIth Century



147.

Munich, National Museum

Ht. 12 in.



148.

Munich, National Museum

Ht. 11 1/4 in.

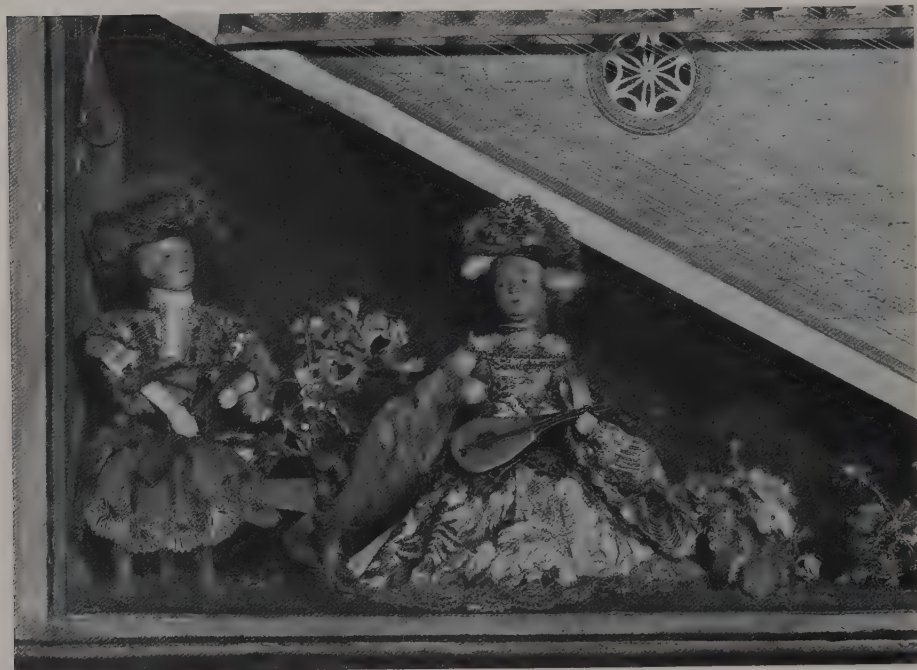
Toy books, for cutting out. Counting house and drawing room;
German, end of the XVIIIth Century



149.

Paris, Musée de Cluny

Ht. 5 in.



150.

Munich, National Museum

Ht. $5\frac{3}{4}$ in.

149. Automatic toy; French, XVIIIth Century

150. Automatic toy; couple making music; from a spinet;
German, end of the XVIIIth Century



VIII

Munich, National Museum

Ht. 23½ in.

Guitar player; Italian doll with Augsburg mechanism, XVIIIth Century



151.

Munich, National Museum

Ht. $3\frac{7}{8}$ in.



152.

Frankfurt am Main, Städtisches Historisches Museum

Ht. $6\frac{1}{4}$ in.

151. Group in wax; German, XVIIIth Century

152. Lying-in room, of gum tragacanth; German, XVIIIth Century



153.

Paris, Collection d'Allemagne

Ht. 43 in.

Guillotine; toy of the time of the French revolution; ca. 1794



154.

Paris, Collection d'Allemagne

Ht. $23\frac{1}{2}$ in.

The Temple, toy of the time of the French revolution; end of the XVIIIth Century



155 and 156.

Munich, Sammlung Przybram

Ht. of both $6\frac{1}{4}$ in.



157.

Munich, Sammlung Przybram

Ht. $6\frac{1}{4}$ in.



158.

Nuremberg, Germanisches Museum

Ht. $7\frac{3}{4}$ in.

155—157. Procession, of wood; German, beginning of the XIXth Century

158. Religious toy; German, XVIIIth Century



159.

Munich, National Museum

Ht. $5\frac{7}{8}$ in.



160.

London, Victoria and Albert Museum

Ht. $14\frac{7}{8}$ in.

159. Figures of monks and nuns, made to open; wooden playthings from Berchtesgaden, XVIIIth Century

160. Religious apparel; Italian, XVIIIth Century



161.

Oberammergau, Langsches Museum

Ht. 9 in.



162.

Oberammergau, Langsches Museum

Ht. 27⁵/₈ in.

161. Children in swaddling clothes. 162. Jumping-Jacks
Oberammergau wooden toys, XVIIIth and XIXth Centuries



163.

Oberammérgau, Langsches Museum

Ht. $5\frac{7}{8}$ in.



164.

Oberammérgau, Langsches Museum

Ht. $10\frac{1}{8}$ in.

Doll's heads and Merry Jacks

Oberammérgau wooden toys, XVIIIth and XIXth Centuries



165.

Oberammergau, Langsches Museum

Ht. $17\frac{7}{8}$ in.



166.

Oberammergau, Langsches Museum

Ht. 9 in.

Movable fortress and horse stable
Oberammergau toys; beginning of XIXth Century



167.

Oberammergau, Langsches Museum

Ht. $7\frac{3}{8}$ in.



168.

Oberammergau, Langsches Museum

Ht. 13 in.

William Tell game and freight wagon
Oberammergau wooden toys; beginning of the XIXth Century



169.

Munich, National Museum

Wooden figures from Berchtesgaden; beginning of the XIXth Century

Ht. $7\frac{3}{4}$ in.



IX

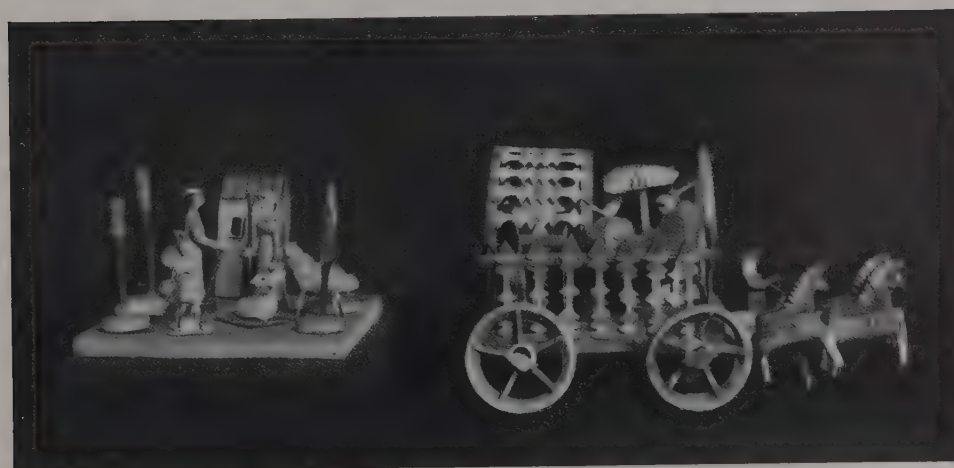
Munich, National Museum

Eight-in-hand coach; Berchtesgaden woodcarving of the XVIIIth Century

Ht. $7\frac{3}{4}$ in.



170. Nuremberg, Germanisches Museum Ht. $3\frac{7}{8}$ in.



171. Stuttgart, Landes Gewerbe Museum Ht. $1\frac{5}{8}$ in.

170. Officers; Berchtesgaden wood carving; ca. 1820

171. Berchtesgaden bone-carvings; end of the XVIIIth Century



172.

Zürich, Landes Museum

Ht. 14 in.



173.

Aix la Chapelle, Private Collection

Ht. 3 1/8 in.

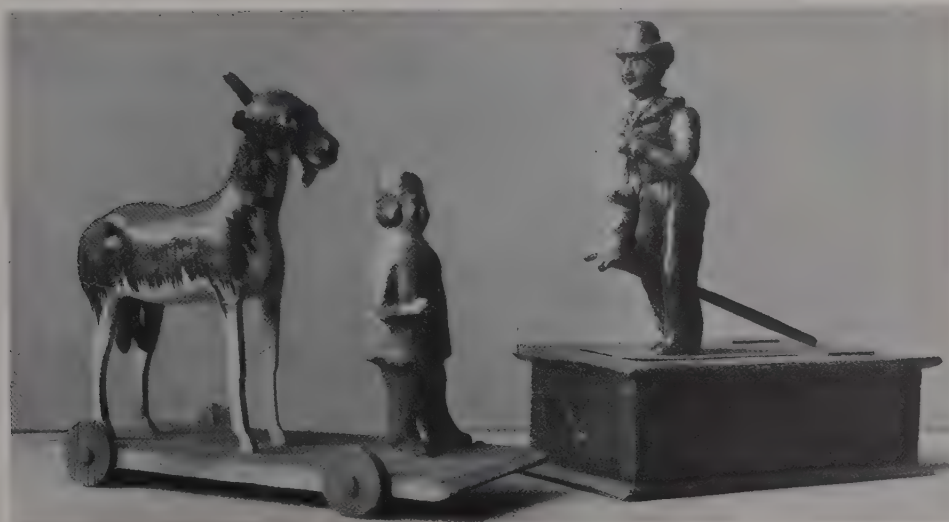
Berchtesgaden wooden toys; beginning of the XIXth Century



174.

Nuremberg, Germanisches Museum

Ht. $23\frac{1}{2}$ in.



175.

Munich, National Museum

Ht. $4\frac{1}{4}$ in.

174. Castle, 175. So-called "Leyern", movable plaything,
Berchtesgaden wooden toys; beginning of the XIXth Century



176. Nuremberg, Germanisches Museum Ht. $4\frac{5}{8}$ in.



177.

Nuremberg, Germanisches Museum

Ht. $8\frac{1}{2}$ in.

176. French soldiers, 177. Cossacks
Berchtesgaden wooden toys, ca. 1810



178.

Nuremberg, Germanisches Museum

Ht. $2\frac{1}{4}$ in.



179.

Munich, National Museum

Ht. 9 in.

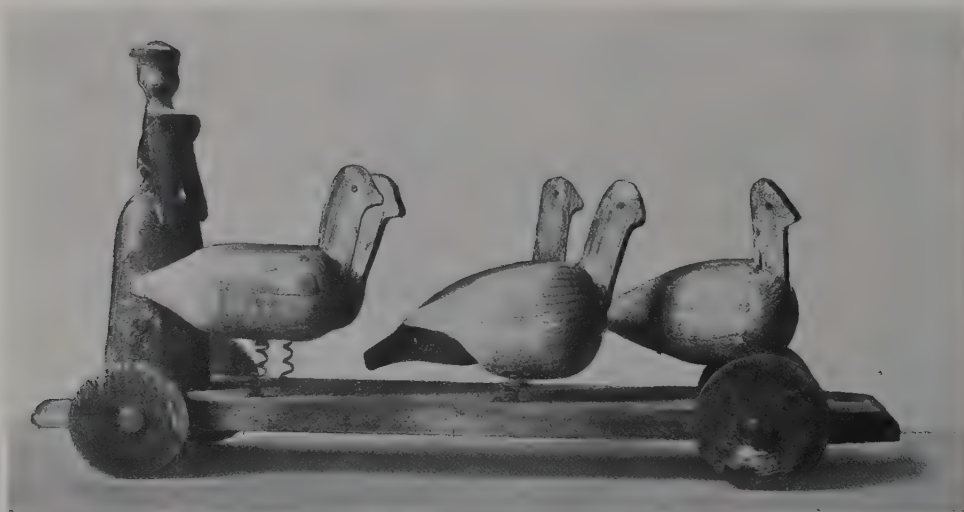
178. Costume dolls; 179. Poodles
Gröden wooden toys; XIXth Century



180.

Sonneberg, Museum

Ht. $3\frac{3}{4}$ in.



181.

Sonneberg, Museum

Ht. $4\frac{1}{4}$ in.

Thüringen wooden toys, end of the XVIIIth Century



182.

Sonneberg, Museum

Ht. $4\frac{5}{8}$ in.



183.

Sonneberg, Museum

Ht. $4\frac{6}{8}$ in.

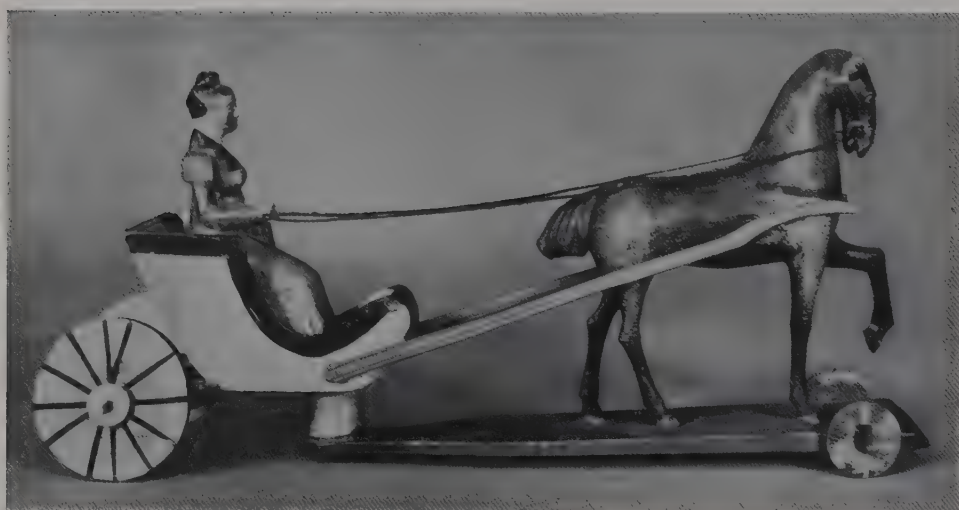
Thüringen wooden toys; end of the XVIIIth Century



184.

Nuremberg, Private Collection

Ht. 16³/₄ in.



185.

Zürich, Landes Museum

Ht. 11³/₄ in.

Thüringen wooden toys; XIXth Century



186.

Sonneberg, Museum

Ht. $8\frac{5}{8}$ in.



187.

Sonneberg, Museum

Ht. $9\frac{3}{4}$ in.

Thüringen wooden toys; XIXth Century



188.

Sonneberg, Museum

Ht. $17\frac{1}{2}$ in.



189.

Sonneberg, Museum

Ht. 7 in.

Thüringen wooden toys; XIXth Century



190.

Dresden, Volkskunst Museum

Ht. $9\frac{3}{8}$ in.



191.

Dresden, Volkskunst Museum

Ht. $5\frac{3}{4}$ in.

190. Scotch fir trees, 191. Movable animals
Wooden toys from the Saxon Erzgebirge; XIXth Century



192.

Sonneberg, Museum

Ht. $5\frac{1}{2}$ in.



193.

Nuremberg, Germanisches Museum

Ht. $4\frac{5}{8}$ in.

192. Wooden toys from Thüringen; XIXth Century

193. Market scene, wooden toy from the Saxon Erzgebirge; XIXth Century



194.

Grünhainichen

Ht. $16\frac{1}{4}$ in.

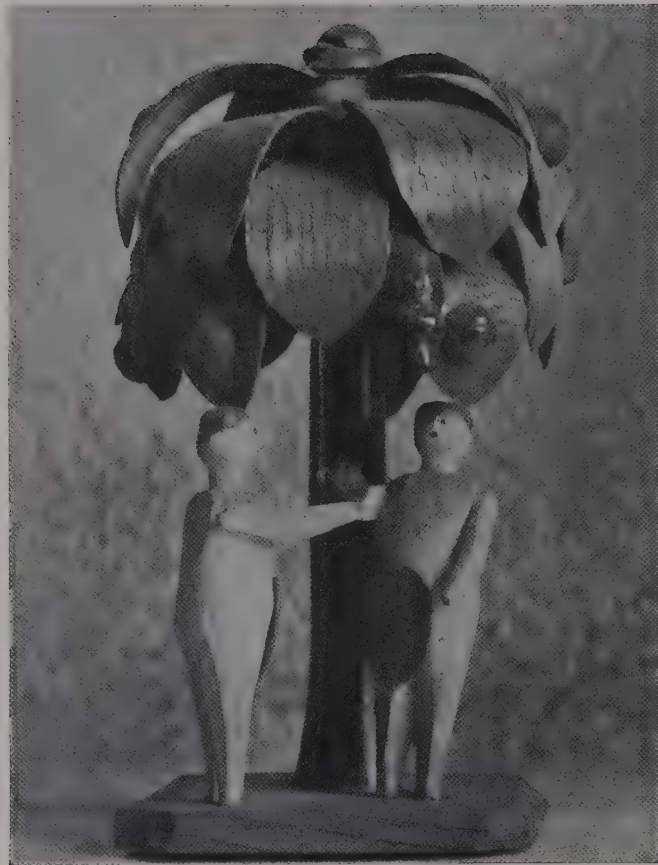


195.

Nuremberg, Germanisches Museum

Ht. $5\frac{3}{4}$ in.

Wooden toys from the Erzgebirge of Saxony; XIXth Century



196.

Munich, Private Collection

Ht. $3\frac{1}{8}$ in.



197.

Dresden, Volkskunst Museum

Ht. $4\frac{1}{4}$ in.

Wooden toys from the Erzgebirge of Saxony; XIXth Century



198.

Dresden, Volkskunst Museum

Ht. $2\frac{3}{4}$ in.



199.

Nuremberg, Germanisches Museum

Ht. $2\frac{1}{2}$ in.

198. Figures from the Crib with the three Kings 199. Soldiers
Wooden toys from the Erzgebirge of Saxony; XIXth Century



200.

Berlin, Volkskunst Museum

Ht. $5\frac{3}{8}$ in.



201.

Munich, National Museum

Ht. $7\frac{3}{4}$ in.

200. Silesian wooden toys; XIXth Century

201. Figures with nodding heads

Wooden toys from the Rhön; early XIXth Century



202. Frankfurt/Main, Historisches Museum Ht. $8\frac{1}{2}$ in.



203.

Munich, National Museum

Ht. $2\frac{1}{2}$ in.

202. Toy vendor with movable mouth 203. Peasants with cow
Wooden toys from the Rhön, beginning of the XIXth Century



204.

Dresden, Volkskunst Museum

Ht. 8 in.



205.

Sonneberg, Museum

Ht. 2 1/2 in.

Glass toys from Lauscha in Thüringen, XIXth Century



206.

Munich, National Museum

Ht. 7 in.

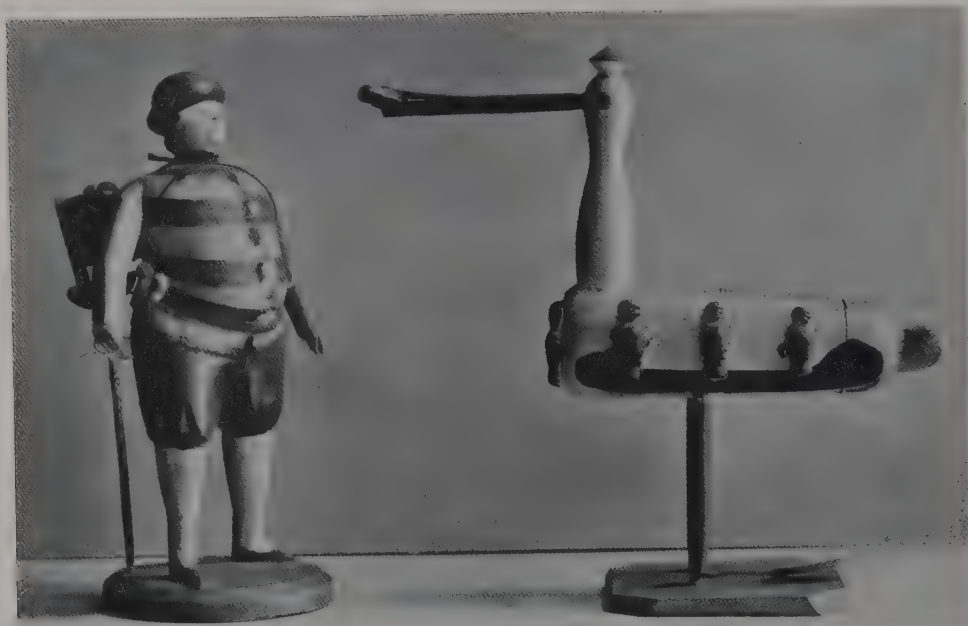
Glass toys from the Bavarian Forest, XIXth Century



207.

Berlin, Volkskunst Museum

Ht. $9\frac{3}{4}$ in.



208.

Berlin, Volkskunst Museum

Ht. $4\frac{5}{8}$ in.

207. Fuglemen, wooden toys from the Black Forest, XIXth Century

208. Wooden toys from Silesia, XIXth Century



209.

Berlin, Volkskunst Museum

Ht. 5 in.



210.

Berlin, Volkskunst Museum

Ht. $4\frac{1}{8}$ in.

German clay toys; XIXth Century



211.

Stockholm, Nordiska Museet

Ht. $7\frac{3}{4}$ in.



212.

Stockholm, Nordiska Museet

Ht. 6 in.

211. Swedish costume dolls; XIXth Century

212. Swedish cradle, XIXth Century



213. Stockholm, Nordiska Museet Ht. $10\frac{3}{4}$ in.



214.

Stockholm, Nordiska Museet

Ht. $10\frac{3}{4}$ in.

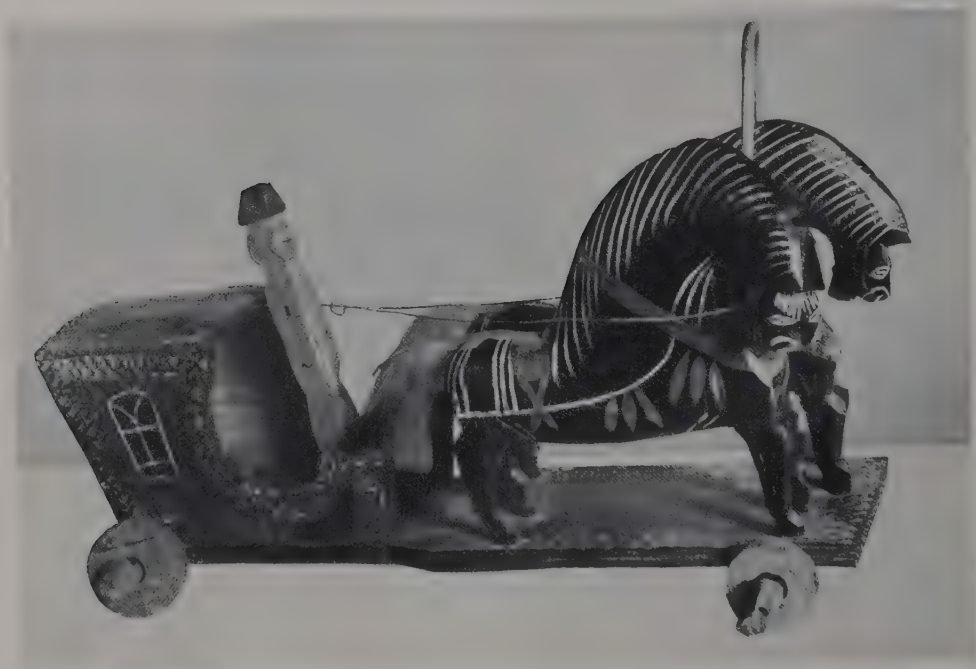
Swedish dolls of birchbark; XIXth Century



215.

Moscow, Museum of Native Art

Ht. $5\frac{3}{4}$ in.



216.

Moscow, Museum of Native Art
Russian wooden toys; XIXth Century

Ht. $9\frac{3}{4}$ in.



217.

Moscow, Museum of Native Art

Ht. $7\frac{3}{4}$ in.

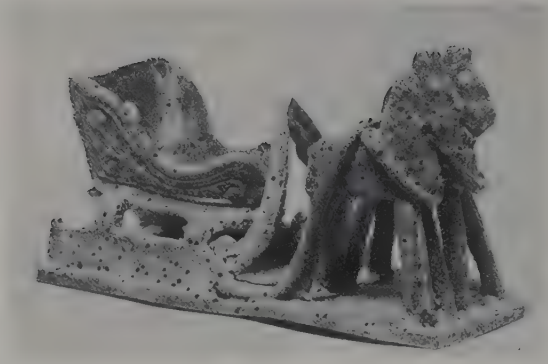


218.

Paris, Musée du Trocadero

Ht. $11\frac{3}{4}$ in.

Russian wooden toys; XIXth Century



219.

Prague, National Museum

Ht. $3\frac{1}{2}$ in.



220.

Prague, National Museum

Ht. $3\frac{1}{2}$ in.

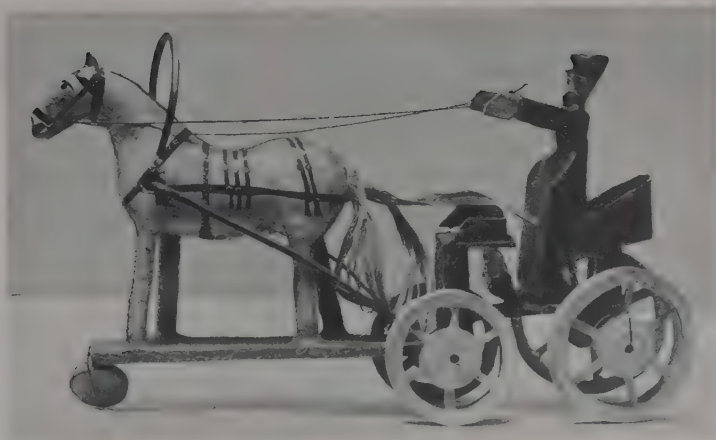


221.

Prague, National Museum

Ht. $3\frac{1}{2}$ in.

Bohemian toys, of dough; end of the XVIIIth and XIXth Centuries



222.

Prague, National Museum

Ht. 7 in.



223.

Prague, National Museum

Ht. $3\frac{7}{8}$ in.



224.

Prague, National Museum

Ht. $3\frac{7}{8}$ in.

Bohemian wooden toys; XIXth Century



225.

Munich, Private Collection

Ht. $3\frac{1}{2}$ in.



226.

Munich, Private Collection

Ht. $3\frac{1}{8}$ in.

225. Rumanian clay toys with whistles; XIXth Century

226. Sicilian clay toys; XIXth Century



227.

Warsau, National Museum

Ht. $3\frac{7}{8}$ in.



228.

Belgrade, Ethnographical Museum

Ht. $9\frac{3}{4}$ in.

227. Polish clay toys with whistles; XIXth Century

228. National toys from Jugoslavia, XIXth Century



229.

Augsburg, Maximilians Museum

Ht. 57 in.

German doll's house; ca. 1820



230.

Augsburg, Maximilians Museum

Ht. 14 in.



231.

Augsburg, Maximilians Museum

Ht. 14 in.

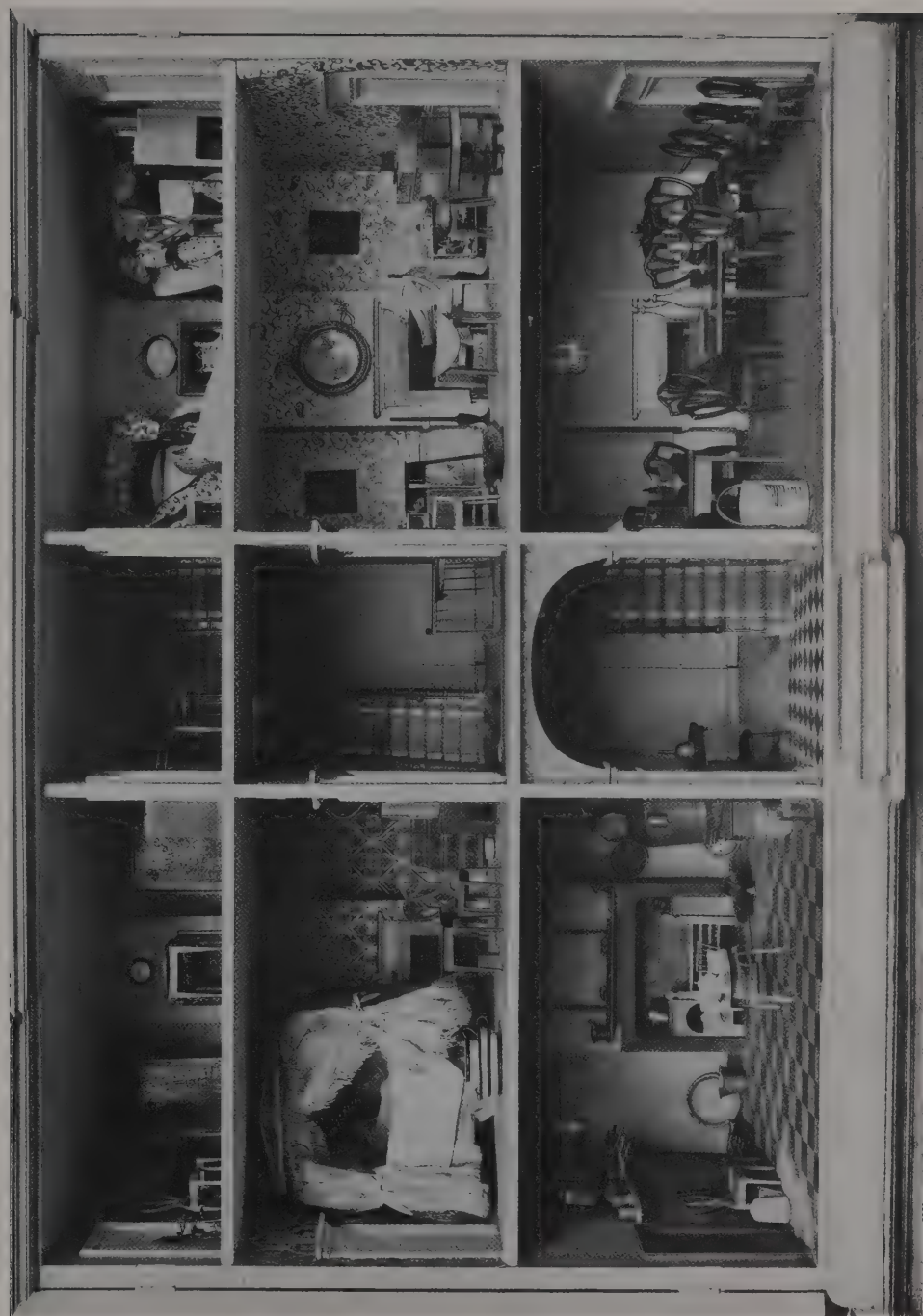
German doll's rooms; ca. 1840



Ht. 38 in.

London, Victoria and Albert Museum

English doll's house; end of the XVIIIth Century





234. Copenhagen, Dansk Folke Museum Ht. 22 in.



235.

Paris, Musée des Arts décoratifs

Ht. 10 $\frac{1}{8}$ in.

234. Tester bed; Danish, ca. 1800

235. Furniture with doll; French, beginning of the XIXth Century



236. Frankfurt/Main, Städtisches Historisches Museum Ht. 17 in.



237.

Zürich, Landes Museum

Ht. 10 1/2 in.

236. Detail from a doll's shop; German, beginning of the XIXth Century

237. Furniture with doll; German, beginning of the XIXth Century



238.

Copenhagen, Dansk Folke Museum
Kitchen; Danish, XIXth Century

Ht. 30 in.



239.

Schwarz, Private Collection

Ht. $23\frac{1}{4}$ in.

Kitchen, from the Tyrol; beginning of the XIXth Century



240.

Nuremberg, Germanisches Museum

Ht. $16\frac{3}{4}$ in.

German doll; beginning of the XIXth Century



241.

London, Victoria and Albert Museum

Ht. 33 in.

English doll; ca. 1830



242.

Stockholm, Nordiska Museet

Ht. $21\frac{3}{4}$ in.

Swedish doll; ca. 1820



243. New York, Courtesy of the Metropolitan Museum of Art Ht. $23\frac{1}{2}$ in.

North American doll; beginning of the XIXth Century



244.

London, Victoria and Albert Museum

Ht. $13\frac{1}{4}$ in.

Haberdashery seller, English, beginning of the XIXth Century



245.

New York, Courtesy of the Metropolitan Museum of Art

Ht. 19 $\frac{1}{2}$ in.

Street vendor; N. America, beginning of the XIXth Century



246.

Frankfurt/Main, Städtisches Historisches Museum

Ht. 7 in.

Dolls from the Gontard doll's house; German, middle of the XIXth Century



247.

Nuremberg, Germanisches Museum

Ht. 17½ in.



248.

Copenhagen, Dansk Folke Museum

Ht. 9 in.

247. German doll's; middle of the XIXth Century

248. Danish peasant couple; XIXth Century



249. Frankfurt/Main, Städt. Hist. Museum Ht. $21\frac{3}{8}$ in.



250.

Zürich, Landes Museum

Ht. $20\frac{3}{8}$ in.

Horses on wheels; German, XIXth Century



251.

Dresden, Volkskunst Museum

Ht. $27\frac{1}{8}$ in.



252.

Copenhagen, Dansk Folke Museum

Ht. $27\frac{1}{8}$ in.

Rocking horses; German and Danish, XIXth Century



253. Frankfurt/Main, Städt. Hist. Mus. Ht. 11 in.



254.

Munich, National Museum

Ht. 2 1/4 in.

253. Frankfurt town guard, of wood; ca. 1820

254. Crusaders and Saracens, of wood, German, XIXth Century



255. Stuttgart, Landes Gewerbe Museum Ht. $3\frac{1}{2}$ in.



256. Munich, Armee Museum

Ht. $7\frac{3}{4}$ in.

255. Officer before the sentry box; German, ca. 1840

256. Bavarian soldiers, of wood; ca. 1840



257.

Zürich, Private Collection

Ht. $2\frac{3}{4}$ in.



258.

Strasburg, Former Sammlung Ritleng

Ht. $1\frac{3}{4}$ in.



259.

Zürich, Private Collection

Ht. $2\frac{1}{8}$ in.

German and Swiss tin soldiers; first half of the XIXth Century



260.

Nuremberg, Germanisches Museum

Ht. $4\frac{5}{8}$ in.



261.

Zürich, Private Collection

Ht. $4\frac{5}{8}$ in.



262.

Zürich, Private Collection

Ht. $3\frac{3}{4}$ in.

German and Swiss tin soldiers, first half of the XIXth Century



263.

Hannover, Vaerländisches Museum
Harvest festival, of tin; from Hannover, ca. 1880

Ht. $5\frac{3}{4}$ in.



264-

Munich, Private Collection

Corpus Christi procession, of tin, by Heinrichsen of Nuremberg; second half of the XIXth Century

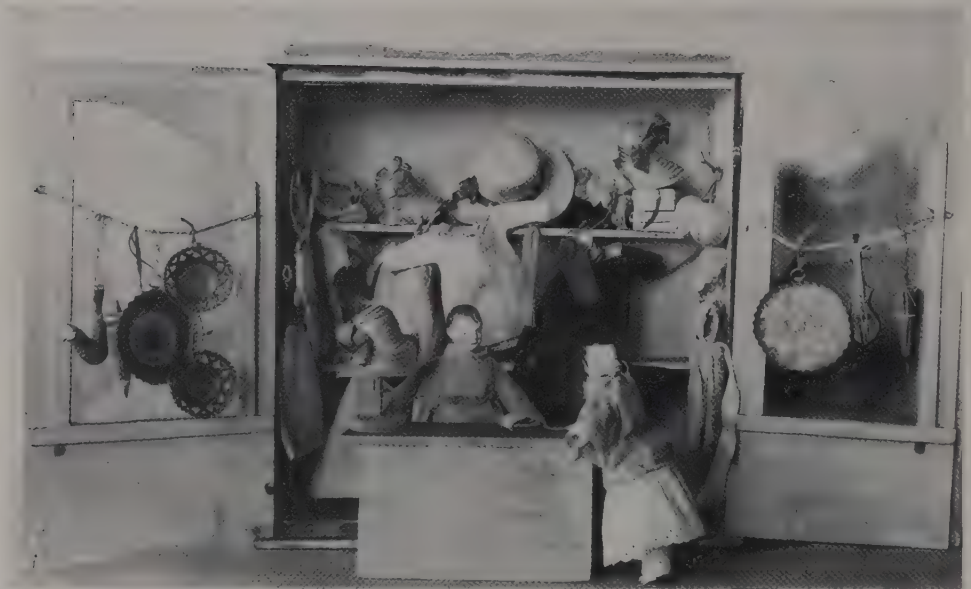
Ht. $1\frac{7}{8}$ in.



265.

Stuttgart, Landes Gewerbe Museum

Ht. 20 ⁵/₈ in.



266.

Copenhagen, Dansk Folke Museum

Ht. 12 in.

Miliner's shops of the Biedermeier period



X

Nuremberg, Germanisches Museum

Ht. 20³/₈ in.

Milliner's shop of the Biedermeier period



267. Augsburg, Private Collection Ht. $3\frac{1}{8}$ in.



268. Ht. $3\frac{1}{8}$ in.
Stuttgart, Landes Gewerbe Museum

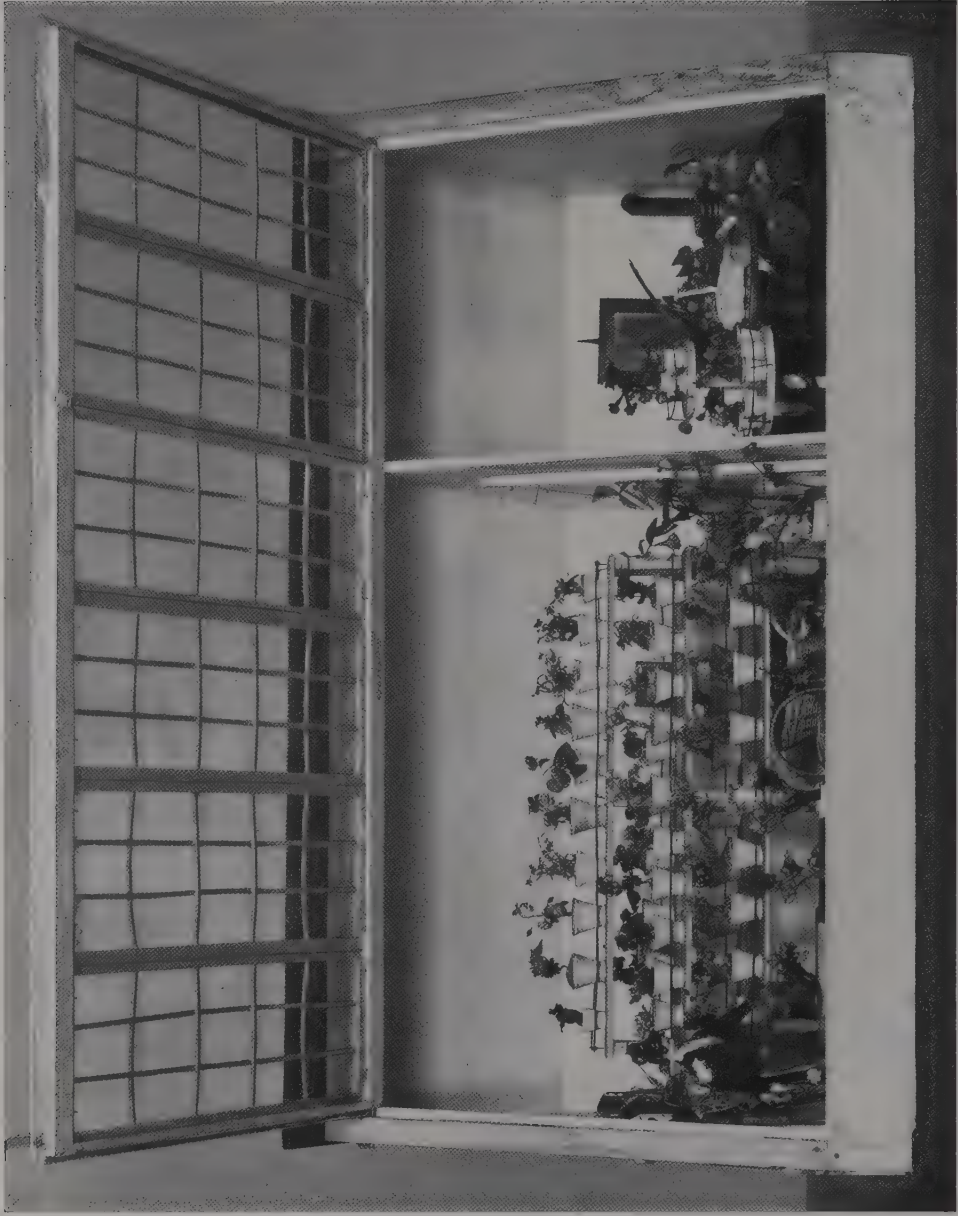


269.

Stuttgart, Landes Gewerbe Museum

Ht. $7\frac{3}{4}$ in.

Doll's heads of the Biedermeier period



270.

Frankfurt/Main, Städtisches Historisches Museum
Laundry; German, of the Biedermeier period

Ht. 18 in.



271.

Passau, Museum

Shop with glass toys; from the Bavarian forest; first half of the XIXth Century

Ht. 21 $\frac{3}{8}$ in.



272.

Frankfurt/Main, Städtisches Historisches Museum

Ht. $22\frac{5}{8}$ in.



Ht. 34¹/₈ in.

Frankfurt/Main, Städtisches Historisches Museum

272 and 273. Toy shop, exterior and interior; German, ca. 1850

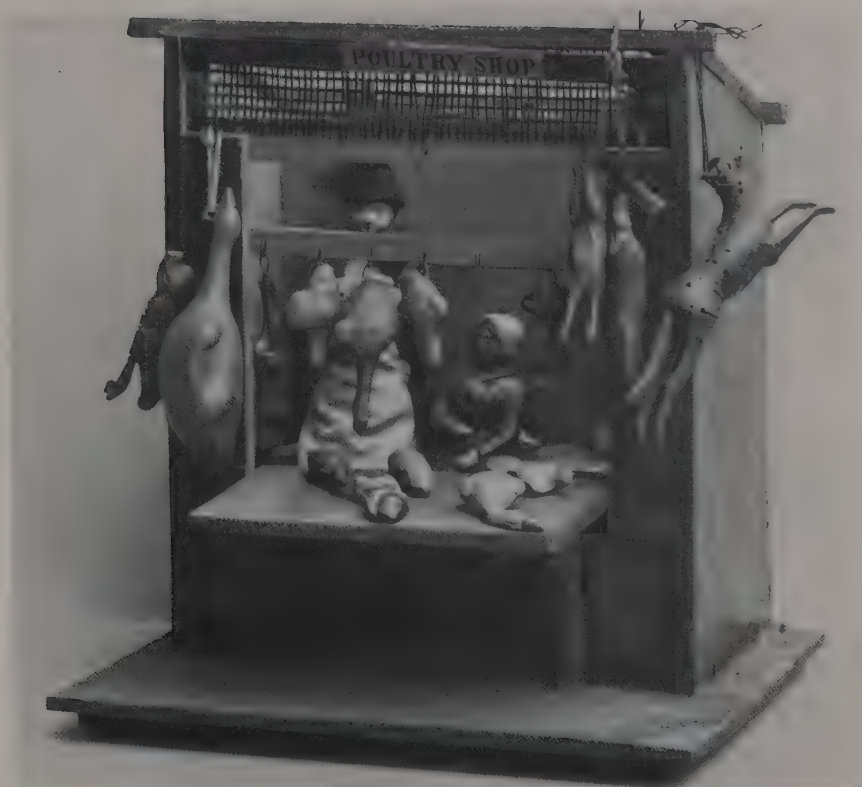
273.



274.

Munich, National Museum
Shop; German, ca. 1850

Ht. $18\frac{1}{4}$ in.



275.

Nuremberg, Germanisches Museum

Ht. $7\frac{3}{4}$ in.



276.

Nuremberg, Germanisches Museum

Ht. 7 in.

275. Butcher's stall; English, ca. 1850
 276. Vegetable stall; German, ca. 1850



277.

Munich, National Museum

Marionettes; German, ca. 1860

Ht. $11\frac{3}{4}$ in.



Ht. 48³/₄ in.

Dresden, Volkshaus Museum

Marionette theatre; German, ca. 1830



279.

Munich, Antiquitätenhandlung Lämmle

Ht. $9\frac{3}{4}$ in.



280.

Berlin, Museum Schloss Monbijou

Ht. $4\frac{3}{4}$ in.

279. Magic lantern of painted metal; German, ca. 1840

280. Shadowgraphs cut by the Queen Louise of Prussia, ca. 1800

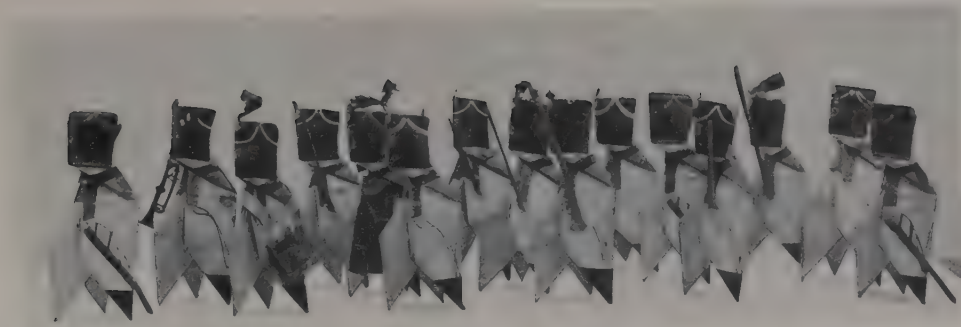


XI

Linz, Museum

Ht. $20\frac{3}{4}$ in.

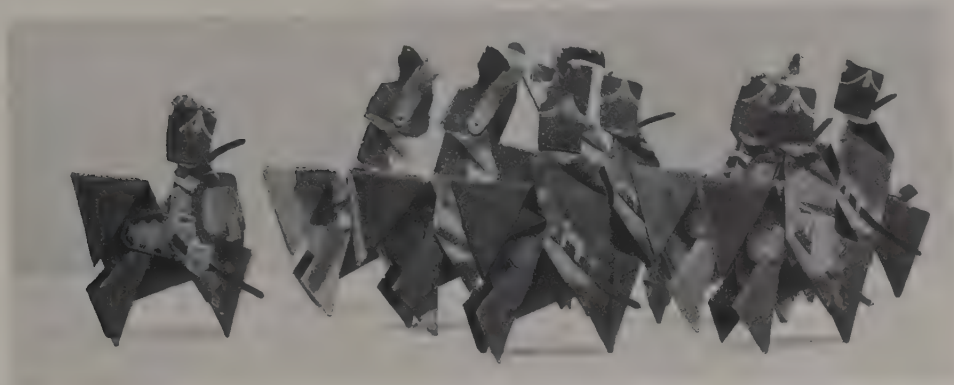
"Kasperl" from a marionette theatre of the XVIIIth Century



281.

Nuremberg, Germanisches Museum

Ht. $2\frac{1}{4}$ in.



282.

Nuremberg, Germanisches Museum

Ht. $2\frac{7}{8}$ in.



283.

Munich, Private Collection

Ht. $2\frac{1}{4}$ in.

281 and 282. Soldiers pinched out of paper, ca. 1800

283. Soldiers cut out of cardboard, ca. 1820



284.

Munich, National Museum

Ht. $9\frac{3}{8}$ in.



285.

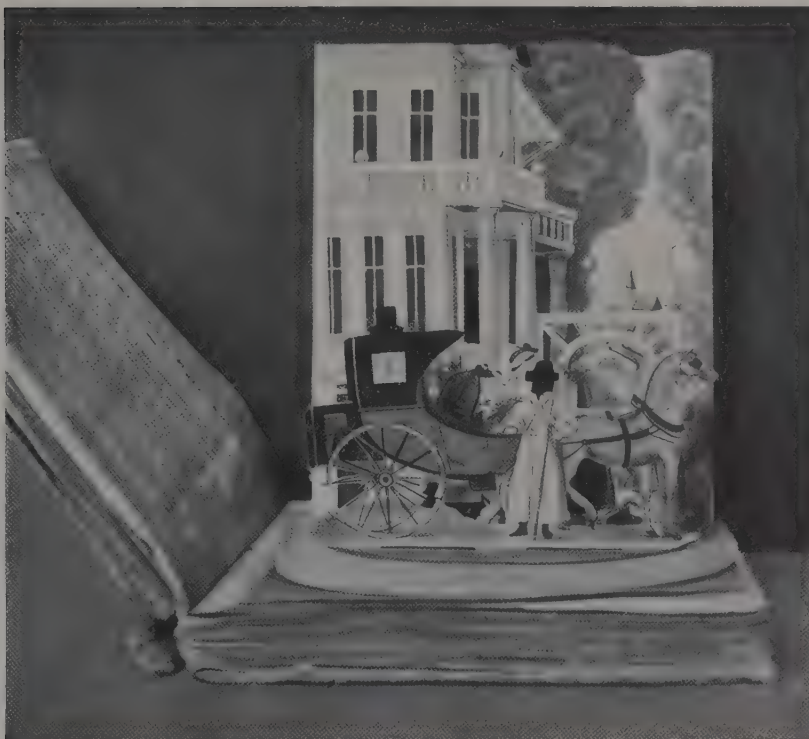
Stuttgart, Gewerbe Museum

Ht. $10\frac{7}{8}$ in.

284. Picture Galery, of paper, ca. 1830

285. Church, of paper; ca. 1840

Toys of the boyhood of the Emperor Franz Joseph of Austria



286.

Stuttgart, Landes Gewerbe Museum

Ht. $7\frac{3}{4}$ in.



287.

Dresden, Volkskunst Museum

Ht. $9\frac{3}{4}$ in.

286. Surprise picture book; ca. 1840

287. Theatre of paper; Viennese work, ca. 1840



288.

Biberach, Museum

Ht. $1\frac{7}{8}$ in.



289.

Biberach, Museum

Ht. $1\frac{7}{8}$ in.



290.

Berlin, Schlossmuseum

Ht. $3\frac{1}{8}$ in.

288 and 289. Swabian figures, of gum tragacanth; beginning of the XIXth Century
 290. Berlin figures, of gum tragacanth, toys belonging to the Emperor William I; ca. 1810



291.

Zürich, Private Collection

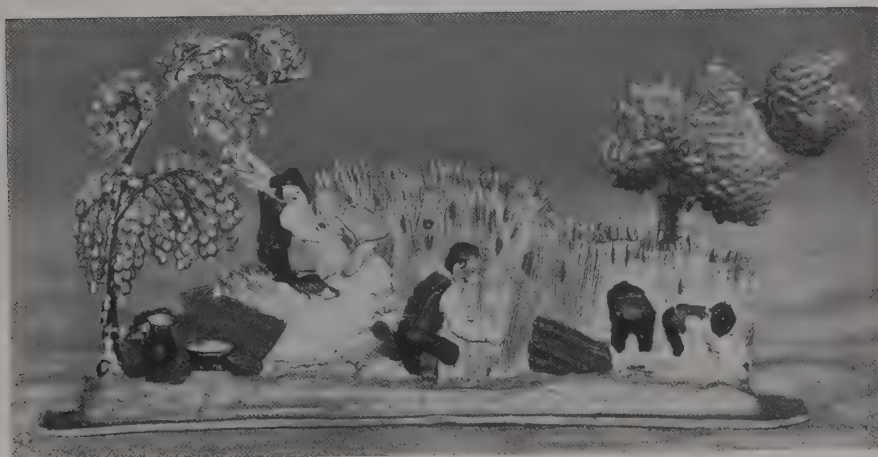
Ht. $1\frac{1}{8}$ in.



292.

Kulmbach, Museum

Ht. $2\frac{3}{4}$ in.



293.

Kulmbach, Museum

Ht. $2\frac{3}{4}$ in.

291. Swiss figures, of tragacanth; ca. 1800

292 and 293. Frankonian Figures and scene, of gum tragacanth; ca. 1820



294.

Munich, Antiquitätenhandlung Lämmle

Ht. $4\frac{5}{8}$ in.

Lady at a piano, automatic toy; beginning of the XIXth Century



295.

Frankfurt/Main, Historisches Museum

Ht. $24\frac{3}{4}$ in.

Fiddling ape, automatic toy; beginning of the XIXth Century



296.

Nuremberg, Germanisches Museum

Ht. 15 1/2 in.



297.

Nuremberg, Germanisches Museum

Ht. 15 1/8 in.

296 and 297. German doll's rooms; ca. 1860



298.

Stockholm, Nordiska Museet

Ht. $17\frac{1}{3}$ in.

Swedish doll; ca. 1830



XII

Munich, National Museum

Ht. $16\frac{1}{4}$ in.

German doll; ca. 1860



299.

Nuremberg, Germanisches Museum

Ht. $13\frac{5}{8}$ in.

German doll; ca. 1860



300.

Nuremberg, Germanisches Museum

Ht. $19\frac{1}{2}$ in.

German doll; ca. 1880



301.

London, Victoria and Albert Museum

Ht. $17\frac{1}{2}$ in.

English doll; ca. 1875



302.

Nuremberg, Sammlung Bing

Ht. 27 in.

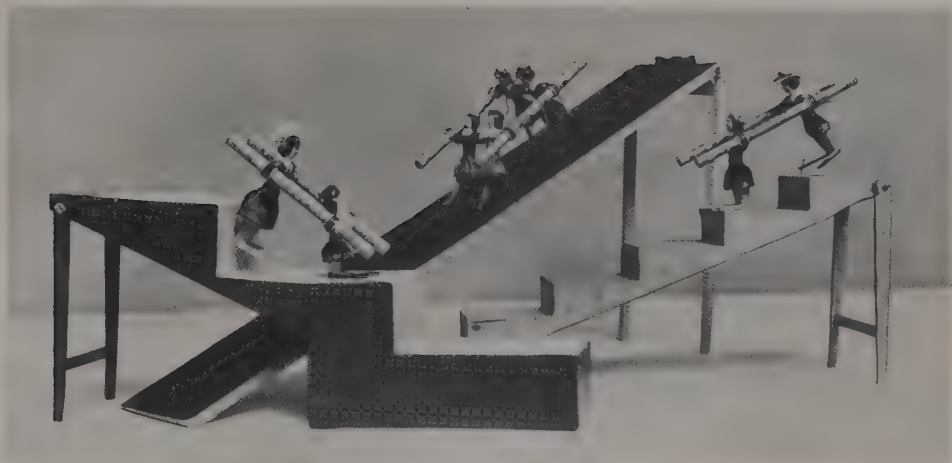


303.

Nuremberg, Sammlung Bing

Ht. 9 in.

Nuremberg mechanical toys, of metal; ca. 1890



304.

Nuremberg, Private Collection

Ht. $10\frac{1}{8}$ in.



305.

Nuremberg, Sammlung Bing

Ht. $10\frac{1}{8}$ in.

304. Balancing toys; ca. 1860

305. Nuremberg mechanical toy, of metal; ca. 1890



306. Nuremberg, Germanisches Museum Ht. $4\frac{5}{8}$ in.

Doll in a wheel chair; German, XVIIIth Century

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